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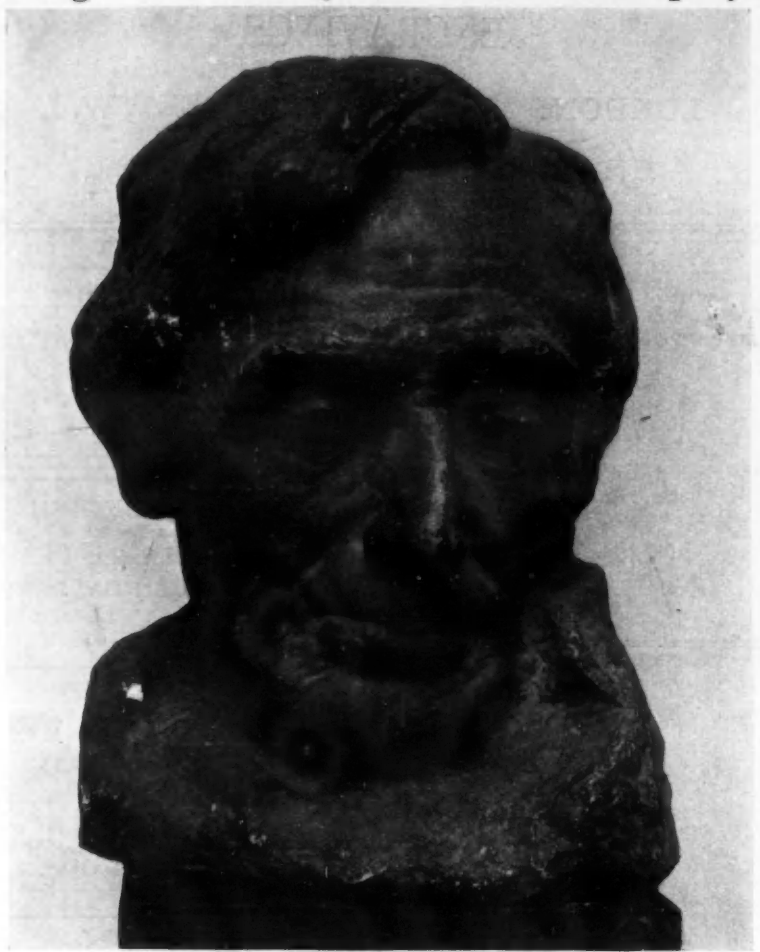
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NEW YORK, MARCH 28, 1925

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PRICE 15 CENTS

Borghlum's Head of Lincoln Is on Display



HEAD OF ABRAHAM LINCOLN By GUTZON BORGLUM
Courtesy of the Grand Central Galleries
Shown by the Painters and Sculptors Gallery Association, in the Grand Central Art Galleries, 15 Vanderbilt Ave.

CHIEF ACADEMY PRIZE TO HOBART NICHOLS

Other Winners at 100th Annual Show Include Blumenschein, Miss Fiske, Costigan, Rungius, Auerbach-Levy

Awards at the 100th annual exhibition of the National Academy of Design, which opens next Wednesday, have been announced, as follows:

First Altman prize, \$1,000, Hobart Nichols, N. A.

Second Altman prize, \$500, Ernest L. Blumenschein, A. N. A.

Thomas B. Clarke prize, \$300, for best American figure composition, Miss Gertrude Fiske, A. N. A.

First Hallgarten prize, \$300, Clarence Johnson, Lumberville, Pa.

Second Hallgarten prize, \$200, Stanley Woodward, Boston.

Third Hallgarten prize, \$100, Jerry Farnsworth, Washington.

Ellin P. Speyer Memorial prize, \$300, Carl Rungius, N. A.

Isaac N. Maynard prize, \$100, for best portrait, William Auerbach-Levy, New York City.

Salutis medal for merit, John E. Costigan, A. N. A.

The exhibition will be held, as usual, in the Fine Arts building, 215 W. 57th St. The centennial show of the Academy will open Nov. 24 and continue until Dec. 20 at the Grand Central Galleries. It will previously be held at the Corcoran Gallery, Washington, opening Oct. 17.

Sculptured Head of the Sphinx Given to Detroit by Mr. Kelekian

DETROIT—The Detroit Institute of Arts has received as a gift from Dikran Kelekian, New York dealer in antiques, an Egyptian sculpture in white stone of the head of the Sphinx. In recognition of the donation the Institute has made Mr. Kelekian a governing life member of the Detroit Museum of Art Founders' Society.

The sculpture dates from the XVIIIth dynasty. Its approximate value has not been made public. It is believed to have been excavated near Luxor.

Art at Colorado University

DENVER—The Collegiate Bureau of Occupations, which has just completed a survey at the University of Colorado in Boulder, has reported the fact that the study of art ranks second in vocational interest among the students.

Dog Hero in Bronze To Be Done by Roth

Statue to Balto, Who Took Serum to Nome, to Be Placed in Central Park—Group of Citizens Aiding

Francis D. Gallatin, commissioner of parks, and a group of citizens are desirous of putting a monument in Central Park to commemorate the achievement of Balto, the leader of the team of huskies who brought the serum to Nome. An approved sketch design for the statue has been made by Frederick G. R. Roth.

The dog will be 3 feet high to the shoulder. He will be cast in bronze on a base 3 feet high, which will be made of granite. On one side of the base appears a bas-relief of the team with the musher and on the other side an inscription.

The monument will cost approximately \$7,000. Of this sum \$1,500 has been promised contingently. Contributions to this fund should be sent to the Municipal Art Society, treasurer, 119 East 19th St., New York.

The committee is composed of the following members: Francis D. Gallatin, chairman; Edwin Blashfield, Mrs. William Robinson Brown, Miss E. Mabel Clark, Mrs. Frank T. Clarke, Mrs. Helen Hartley Jenkins, Mrs. H. Ulysses Kibbe, Mrs. George F. Kunz, Mrs. Averell Meigs, Miss Eleanor Mellon, Mrs. Sprague-Smith, Rufus F. King, secretary, Ver Meer Studios, 116 East 66th St.

Advisor for Royal Art Collections

LONDON—On Sir Cecil Harcourt Smith has been conferred the appointment of advisor for the royal art collections, a post which will involve duties connected with the art treasures at the various royal residences in the kingdom. This post follows on the retirement of Sir Cecil from the directorship of the Victoria and Albert Museum. The King's pictures still remain under the care of Mr. Lionel Cust.

Rodin's "The Kiss" Barred in Tokio

PARIS—Under the patronage of the minister of foreign affairs, M. Oelnitz organized a display of contemporary French art in Tokio. The police of that city prohibited the display of "The Kiss" by Rodin on the ground that it was "indecent"—and in a country where persons of both sexes bathe together nude in public.

Inness Masterpiece Sold for Record Price to Cleveland Collector



"A SUNNY AUTUMN DAY"

One of the most important examples of this great artist's work, which has just been sold to a Cleveland collector by the Gage Gallery of Cleveland and the Macbeth Gallery of New York. It was included in the Inness Centennial Exhibition at Macbeth's in January. The price, while not announced, established a new record for Inness' work.

By GEORGE INNESS

\$700,000 IN SALES AT GRAND CENTRAL

"Big Business" Methods Prove Successful in Painters and Sculptors Gallery Association's Two Years

With the sale of \$700,000 worth of American art to its credit, the Grand Central Art Galleries, comprising the Painters and Sculptors Gallery Association, announced last night in a report by its president, Walter L. Clark, that the million-dollar mark is within grasp and will be reached within a few months. The statement, which is the first of the kind emanating from the association since its opening in April, 1923, shows that during the first nine months of the second year, the total sales doubled that of corresponding months of the opening year.

Practically every method of modern business organization and scientific management has been put into force by the board of directors under President Clark; and Erwin S. Barrie, manager of the galleries, has succeeded in making art a commodity of the first rank by creating a gigantic market for the work of American artists. The first traveling exhibition under the direction of Mr. Barrie, held at Atlanta, a virgin field, resulted in the sale of more than \$30,000 worth of paintings and sculpture. This in addition to an educational campaign of the first order. Exhibitions held in Aurora, Ill., on two occasions netted more than \$35,000 each, and this city's population is considerably less than 38,000.

The Painters and Sculptors Gallery Association, known as the Grand Central Art Galleries, is an altruistic enterprise organized among living American artists and art patrons. More than \$2,000,000 worth of art is held for sale at the galleries, which have astonished art museums and organizations everywhere. More than 300,000 persons have visited the institution since its opening, and Walter L. Clark, a retired engineer, who founded the association, remarks that "only the surface has been scratched."

"The great American public have shown an eagerness to buy the works of their own artists," said Mr. Clark last night. "Heretofore, our artists were in the position of a manufacturer who continually stored his wares without thought of a selling organization. This association has been organized solely for the purpose of marketing the works of its members. No particular member is featured, though many of the best artists in America are included in its roll call. The public is shown the work of all, and it buys that which it admires, knowing that each canvas or piece of sculpture is authentic, and of value as an investment. It is hoped to sell annually \$1,000,000 worth of paintings and sculpture. Art is a proven commodity (Continued on page 3)

Zuloaga Wished to Paint Us a Heart

In a Farewell to the American People He Tells What Kind of Picture Would Symbolize His Feelings

"I do not speak, and I hate to hear others make speeches about me, therefore I will not come to hear Dr. Brinton's fine address on my art. But if I were present and had at my disposal a canvas and brushes, I would paint upon the canvas a large and warm heart, and this picture I would present to America."

These were Zuloaga's farewell words to the people of the United States at the close of his exhibition in Miami. They were uttered by Dr. Christian Brinton, art critic, who promoted the displays of his work in New York, Boston, Palm Beach and Miami. The Miami display, which lasted five days, was the last, and after that the Spanish painter sailed for Havana, where he was entertained by the city officials. His pictures were not exhibited there, but were sent back to Spain, to be shown in Madrid.

The Palm Beach show was held at Whitehall, the old Flagler mansion, and was conducted by the Art Society, headed by Mrs. Edward T. Stotesbury. The nudes, which created something of a sensation in the large cities, were not shown with the other pictures, but were exhibited in the rooms of the Sailfish Club on the same floor.

After one week the show was taken to Miami at the request of Henry Salem Hubbell and T. Spicer-Simson, representing the Fine Arts Society of that city, where it was exhibited at the Bricknell Studios. A novelty introduced there was the hanging of the paintings against a background of black felt, which was the idea of a young woman attached to the studios. It so pleased Zuloaga that he said he would always hang his pictures hereafter against such a background. The artist executed several portrait commissions while in Florida.

In Havana, the *Heraldo de Cuba* greeted Zuloaga as "the ambassador of art, consecrated by art and money in the United States."

Dr. Brinton did not accompany the artist to Cuba but returned to New York this week. He said that Zuloaga was dreading his return trip to Spain, knowing his susceptibility to seasickness. While in the Florida resorts he would not even look at the yachts and other craft in the harbors, and remained away from the beaches. He said he would never visit America again, and had to forego his intention to see the Aztec ruins in Mexico.

GARBER APPEARS IN TRANSITIONAL STAGE

Landscapist, in His Exhibition at Macbeth's, Seems in a More Conservative Mood—Other Displays

The Macbeth Galleries continue to present American landscape painters in their attractive new quarters in 57th St., with Daniel Garber the latest of the series which has included such notables as Inness, Davis, Hassam and Redfield.

Like many another painter of American landscape, this dweller on the Delaware is apparently passing through a transitional stage, if the slight indications appearing in his present show are to be trusted. While most of the canvases exhibited are smallish, to be sure, and size is often responsible for technical restrictions, only in the large "Mending"—a woman seen against a bank of willows—and in his "Weatherby's Oak" and "Up the Cuttlossa" to a lesser degree, does the typical Garber of earlier days appear, that painter of strongly patterned tree forms whose large decorative compositions with their shimmering foliations set against pale skies were such familiar and effective occurrences.

Except for these three paintings, Mr. Garber's present pictorial conceptions are couched in a more conservative mood, although they are on the way toward more notable results. He is less insistent now on striking patterns and, it would seem, more concerned with definite mood and atmosphere. It is as if he were feeling out for a more eloquent, less obvious landscape form where detail would disappear in strongly fused generalization.

A certain simplicity of subject matter is one of the striking qualities to be observed, a less obvious reaching out for startling arrangements of tree and sky, and in his "Toward Jericho," a somewhat panoramic view of rolling countryside with innumerable incidents of grove and dwelling, Mr. Garber has taken things just as they came.

"Winding Road" falls into the same category, but the canvas which signals this landscapist's advance into the Inness point of view is the "Rogers' Meadow," a finely toned, firmly woven composition with detail well sunk in the general ensemble. While the technique is about the same as in the other small landscapes, there is a greater buoyancy and sprightliness in this canvas, a more distinctive charm and homogeneity than in any of the others. "Farm Lane," "Haunted," "Road to Solebury" all are attractive, but they lack the pictorial significance of "Rogers' Meadow." Mr. Garber

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should ponder over his effects in this landscape, for it is the leading number of his show. A wide range of representation is found among the pictures. —R. F.

Heinrich Campendonk

Heinrich Campendonk, who is presented by the Société Anonyme at the Daniel Gallery, has been represented here in group exhibitions on three occasions during the past three years, but he has never been seen so advantageously as at present.

Here is an artist so completely engrossed in a world of his own creating that to introduce his pictures among others is to destroy something of their spell. It is seldom that an artist, even one blessed with unusual imaginative power, possesses so rich and tirelessly creative an inventive ness as Campendonk. His imagery is concerned not only with the pictorial substance of his fantasies, but with the color that presents them.

His color is often brilliant to the verge of harshness, and yet the one characteristic which most definitely belongs to it is, contradictorily, its restraint. Its source of light is within, by which it is only partly illumined, for it withdraws itself a little in shadow. Campendonk's pictures seem on the face of them definite, exact as to edges, uncompromising as to line, and yet they are constructed of the very essence of mystery and are slow to declare themselves.

If there is a criticism which might be offered, it is that they are too crowded, too diffuse. Yet there is no feeling of disorder, no fumbling. They are entirely compact, yet on certain occasions one would welcome a little more spaciousness. "Pierrot" does not have this fault, nor "Dejeuner," but "The Peasant Crucifix" leaves one a little wearied. Yet even in his most effusive statement he has so much to say that the fault is one which betrays his strength rather than his weakness. One can look at his pictures bit by bit and find each part significant, complete within itself.

Campendonk was born in Krefeld in 1889, and after passing under the influence of Cézanne and Van Gogh, first began to exhibit in 1912 with Der Blaue Reiter. After the war he was in Italy studying Giotto and the mosaics at Ravenna. He is the first German who was asked to exhibit in Paris after the war. —H. C.

Rembrandt Etchings

There has never been a painter or sculptor who has stood so far above all the rest that there is a unanimous acknowledgment of his supremacy. It is only among etchers that one name has undisputed first place. The pre-eminence which Rembrandt holds in the field of graphic art is unique among all arts.

In the present exhibition of etchings by Rembrandt at the Knoedler Galleries, one of the best of current shows, are fine impressions of many of his most famous plates. Not only did Rembrandt interest himself in a

wide range of subject matter, but within the province of each he reveals a variety of approach. The portraits are quite alike each other; there is the finely cut presentment of Clement de Joghhe, shown in the first and second states, which is a pure-line effect, and quite ignores the chiaroscuro which is stressed in "Rembrandt Drawing at a Window."

The unflinching response to the character of his subjects is evident in the portraits of the worldly Jan Asselyn, and the keenly intellectual Jan Lutma, the goldsmith, who matches the quickness of his brain with the sensitivity of his hands. While not exactly a portrait, the "Dr. Faustus" must be mentioned here. Even among his religious subjects there is hardly a plate to rival this in its making manifest of the power and something of the terror of the unknowable.

Among the Biblical subjects there is the "Raising of Lazarus," in which grandeur and simplicity become one. The bare, white wall of rock, so finely limned, against which the figure of Lazarus slowly raises itself, seems, by some alchemy of the artist's own, to become that other world from which the dead man has returned. Another of the religious series which possesses an overpowering splendor is the "Presentation in the Temple," in which the robes are so magnificently glittering, and the suggestion of the taut figure of the aged Simeon under the stiff folds of his gown is so convincing.

Of the landscapes there are two states of the "Cottage With White Palings," in which the uneven white planks make so interesting a pattern. Others are the famous "Six's Bridge" and the "Three Trees." —H. C.

Crane and Lever at Milch's

Bruce Crane, the well-known American landscapist, is holding one of his more or less annual exhibitions at the Milch Galleries. The long succession of misty, mellow transcriptions of Connecticut hills and vales that has come from his brush through the years is too well known to require particular comment. With one or two exceptions the present group of canvases follows the usual Crane formula of soft-toned foreground with accent of slender tree or rock or glinting stream offsetting a middle distance that merges gently into hazy hills or sky.

A number of small landscapes that so ably sum up Mr. Crane's poetic outlook on nature are here, small silvery or golden glimpses of solitary wood and meadow, usually seen in the soft light of dawn or dusk and at the time of the year when the foliage has thinned away to a considerable degree. The pearly tones that this artist has evolved from his palette are of special distinction, and while his subject matter remains more or less the same, he is able to give each canvas something of beauty and charm. A small picture, "The Little Village," shows a New England meeting house standing white and stately in its enclosure, a fine little document of the proud beginnings of a new country.

Mr. Crane's "February Thaw" is set down with a greater insistence on rhythmic patterning than most of the other canvases, and he gives his brushwork a more impulsive sweep; in design the masses of snow and bare ground showing beneath have a lively look that is somewhat unusual for this lyric artist.

"Wilderness" is something of a departure, too, with its bold mass of purpling hills and foreground sweep of untrammelled snow in cold juxtaposition.

Perhaps these signs of a more decorative style, together with the promise that his sketchily contrived "Clouds on the Way" holds forth of a bolder brushmanship, are only what might be expected in this day of radical departures from the accepted standards and practices of our conventionally minded landscapists. Childe Hassam and Charles W. Davis have broken loose from their old teachers in the last few seasons, and it will be no great surprise to find such an artist as Mr. Crane adapting a new style and outlook on his beloved Connecticut hillsides.

Hayley Lever is also at the Milch Galleries with water colors which have to do with boats for the most part, with little sailing boats as they dart and dance upon the racing waters of Marblehead and such points. His style in these swift attempts at flickering light and moving forms is a sort of peculiar water-color notation, half conventional painting, half pictorial shorthand. Sometimes he succeeds in capturing something of the swiftness of choppy waters and the flapping of sails in the wind; at other times he gets only a confused sense of colored dots and dashes. The nicest sample of Mr. Lever's water coloring is the strip of sketches showing racing yachts at full tilt in a high wind. —R. F.

Paintings by Louis Bouché

Louis Bouché is showing paintings and drawings at the Little Book Store, 51 East 60th St. Mr. Bouché is one who reduces landscape to its simplest terms and raises still life to its most sophisticated. He is most sure of himself and master of the occasion when he works in the latter vein.

While it is the way he constructs his pictures that put the ultimate stamp of distinction upon them, there is so much of the intellectual about them that if he had been born in an older generation he would certainly have been devoted to the "literary" picture. From this fate he has happily escaped by being very much of his own period, not to say in advance of it, and so he paints cats and curtains and tables with an amused detachment that hardly conceals his zest.

A provocative aggregation of symbols make up his "Italy"—Greek, Oriental and Christian. Those who would find it profane would probably never stop to figure it out, and, anyway, its use of Christian symbolism is not so much irrelevant as simply un-religious and impersonal. —H. C.

Mrs. Totten's Porcelain Statuettes

A special exhibition of porcelain statuettes by Mrs. George Oakley Totten, Jr. (née Vicken von Post) is being held in the sculpture court of the Grand Central Galleries until the eleventh of April. More than two score figures are shown

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ing china delicately enriched with soft
color. This Swedish-American sculptor
has evolved her own style of design and
technique and finds in this rather un-
usual medium just the qualities best
suited to her expression.

This group of dainty figurines, so airy
and Watteau-like in their softly tinted
vestments, is the first individual exhibi-
tion in the sculpture department. The
little figures range lightly through the
realm of fancy and fiction, fact and
fable. There are, for instance, a group
of Chinese children in native garb, a
Japanese tragedienne, a Swedish boy, a
princess, a Spanish lady; then there are
Salome, Rose Marie, Vanity, the Sad
Pierrot, Cavalier, Cupids, Eros, Cinder-
ella, Herod, the Happy Faun. Some-
times Mrs. Totten groups her figures,
and gives form to such folk as the
Swinherd and the Princess, Boy and
Dolphin, Princess and Goblin.

Again her thought runs to sea ogres,
goblins, ocean waves, birds and beasts.
In her charming little figure of "Van-
ity" this porcelain worker has introduced
a beautiful peacock, and in one of her
princess statuettes she has put a blue
bird for happiness. The fanciful quality
of the exhibition is thus seen in the
wide selection of subject matter, and
Mrs. Totten's sculptural gifts are in
every way up to her lively imagination.
The touches of color enliven the pallor
of the porcelain in an engaging way,
and often touches of gold are used to
heighten the effect.

—R. F.

Norwegian Tapestries

The Nordic Arts Studio, 53 West
48th St., has received a shipment of
Norwegian tapestries which are unique
in design and color. There has been a
renaissance of weaving in Norway,
largely through the efforts of Madame
Frida Hansen about twenty-five or
thirty years ago. Madame Hansen re-
vived an interest in the old vegetable
dyes and the traditional patterns and
subjects. Today there is a flourishing
peasant art as well as a definite ex-
pression of interest from artist-de-
signers who create patterns charming
in color and motif.

The largest tapestry shown, which
is about 12 feet long, is in subtle
green, rose and blue. It illustrates the
story of young Bendik and a princess
whose father allowed no one to walk
on a golden road which he had built
to his castle. Bendik broke the ordi-
nance and was condemned to death.
Then everyone and everything that
lived pleaded for his life—men, birds

Far Western Painter Exhibits in New York



"THE JACK-O-LANTERN MAKERS"

By C. J. STEPHENS

Courtesy of the Ainslie Galleries

Miss C. J. Stephens, whose one-woman show opened at the Ainslie Galleries April 1,
has twice received the prize of the Seattle Fine Arts Society for both figure and land-
scape, in 1920 and again this year. She won an honorable mention at Salt Lake in
1923. She teaches in the Museum Art School in Portland.

and beasts, trees, plants and flowers—
but without avail. This prayer of all
living things, the king in the center
on his throne and the castle in the
background, is the subject of the tape-
stry. One unique thing about it, and
about all Norwegian weavings, is that
they are exactly the same on both
sides, as they were designed to hang
in doorways and had to be present-
able from either approach.

Another interesting form of tape-
stry weaving is the "transparency" in
which the design is spread at inter-
vals over the wool warp, leaving open
spaces which, when light shines
through, as at a window, makes a
lovely mingling of light and color.
The enamels from Norway, which are
included in the recent arrivals, are
delightful in their refulgent hues. Little
boxes, pins, trays and other small
bibiels are shown. Silver, stainless
pewter and embroideries, many of
them carrying out patterns of mediae-
val suggestion, are other objects of

Scandinavian art which repay a visit
to the gallery.

—H. C.

Artists and Vivisection

The exhibition of old anatomical
books at the Grolier Club until April 8
should be of particular interest not
only to the medical world, but also
to students and collectors of XVth
and XVIth century books and en-
gravings. Dr. Fielding H. Garrison,
for many years in the Surgeon Gen-
eral's library in Washington, in a
lecture at the opening, gave equal
emphasis to the development of ana-
tomical science on the one hand and
to book making and the graphic arts
as applied to anatomy on the other.

The close relationship between art
and medicine in the XVIth century is
not generally realized. As Dr. Gar-
rison pointed out, the doctors of those
days who went to the drug stores for
medicine, and the artists who went
for pigments, came in close contact
with each other, and in Florence for
more than two centuries were united
in the same guild. Artists engaged in
the forbidden practice of vivisection
actually before men of the medical
profession. Oil paintings were used
in anatomical instruction, and such
artists as Da Vinci and Dürer devoted
themselves in part to anatomical art.

Students to Show Decorations

The first of the season's large art
school exhibitions will be given by the
New York School of Fine and Applied
Art at its school building from April 3
to 7, inclusive, and will be open to the
public from 10 A. M. to 6 P. M. daily;
Monday evening, 7 to 10. Besides the
regular professional work of original
designs in architecture, interior deco-
ration, stage and costume design, illustra-
tive advertising, landscape and garden
design, there are many novel features.
Among the exhibits is a set of twenty
painted screens of unusual beauty,
designed and made by one of the classes
in interior decoration. The inspiration
for the designs came from the Metro-
politan Museum.

Italy Restores His Home to Ege

BERLIN—The Italian government
has restored to the painter Eberhard
Ege, of Swabian origin, his residence
at Vicovaro, near Rome. This is the
first time that the private property of
a German individual has been offici-
ally given back to its former owner.
Before the war Ege was commis-
sioned to supervise the excavations in
the valley of the Anio.

\$700,000 IN SALES AT GRAND CENTRAL

(Continued from page 1)

and each day is becoming a necessity in
the life of the nation."

The centennial show of the National
Academy of Design will be held in the
galleries in December of the current
year, marking the galleries at once as
the finest housing and exhibition place
in the United States. The famous Car-
negie International exhibition will also be
seen there in April, 1926.

The board of directors consists of six
trustees who are nationally known busi-
ness men who give their service to the
galleries gratis. They are Walter L.
Clark, president; Robert W. de For-
rest, vice president; Irving T. Bush,
treasurer; William A. Delano, John G.
Agar, and Frank G. Logan.

Austria Sells "Emperor's Carpet,"

Worth Near £100,000, to Dealers

A copyrighted wireless dispatch to
The New York Times from London
says that the Austrian government
has sold the "Emperor's Carpet" to
Messrs. Cardinal & Hartford, carpet
manufacturers, of London. The car-
pet for many years hung as a panel
of tapestry on the grand staircase of
the Austrian imperial summer resi-
dence at Schönbrunn.

It is regarded as one of the finest
and most beautiful of all early Persian
carpets in existence, and is in a per-
fect state of preservation. The ground
color is of a delicate ruby tint, with a
remarkable emerald green border
elaborately and exquisitely woven with
a design of flowers and animals, the
whole scheme exhibiting traces of the
Chinese influence. It measures 25 by
11 feet, and dates back almost to 1550.

The carpet is believed to have been
woven at Isfahan and was one of the
artistic treasures of the Persian royal
house. Exactly how or when it came
to be presented by the Shah of Persia
to Peter the Great of Russia is not
known, but it is on record that upon
the occasion of the prolonged visit
paid by Peter to Leopold I, Emperor
of Austria, in 1698, he presented the
carpet to the Emperor, and ever since
it has remained in Vienna as the prop-
erty of the House of Hapsburg.

The price paid in the sale was not
stated. Experts place the value of the
carpet in the neighborhood of £100,-
000. It was sold only in consequence
of the abnormal exchange position
and the consequent shortage of money
in Austria. The sale was made with
the consent of the Reparations Com-
mittee and under the seal of the Brit-
ish legation in Vienna.

Print Collector's Quarterly Out

LONDON—The first number of vol-
ume XII of The Print Collector's Quar-
terly, edited by Campbell Dodgson, C.
B. E., has just been issued by J. M.
Dent & Sons. It is one of the most in-
teresting numbers that has thus far ap-
peared. Among the contents are "The
Etchings of John Clerk of Eldin" by
E. S. Lumsden, "Some Lithographs of
the Past and the Future" by John Cop-
ley, "Old English Legal Portraits" by
R. A. Riches and "Adolphe Appian" by
Herbert H. Jennings. There are many
fine reproductions of the work of fa-
mous artists.

Walter Sickert as Art Teacher

MANCHESTER, England—When
one recalls the type of criticism
originally meted out to the work of
Walter Sickert, it is curious to note
that he has been made principal of a
new school of art at Manchester,
where he is to be given full scope.
His methods include immunity from
study of the nude, the absence of
easels for drawing, and rapid promo-
tion to studies in oil. No pupil is to
be taught etching unless his work
proves worthy of repetition. For once
we have an Academy Associate who
dares to abjure the academic.

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Count Sparre, Portrait Painter, Is Seeking Works Here by Zorn

STOCKHOLM—Count Louis Sparre,
Swedish portrait painter, whose land-
scape, "Cottages in Moonlight in Gott-
land," has recently been purchased by
the Brooklyn Museum, has gone to
New York, where he will exhibit a
score of canvases which he is taking
with him.

Count Sparre has been intrusted
with a mission to seek out, measure
and describe paintings and etchings
by Anders Zorn which are to be found
in America. Mrs. Zorn is having a
complete catalogue of her husband's
works made, and, although many of
the paintings and etchings now in
America are well known in Sweden,
it is thought that there are others
which are quite unknown here and
still others of which Mrs. Zorn has
not a full description.

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the same object. No attempt will be made to deal exhaustively with any single
art, the aim of the publication being to supply really authoritative information
concerning Chinese Art as a whole. The book will certainly be the best
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AN ASTUTE CRITIC REWARDED BY TIME

Works Given to M. Carco by Artists
Whose Fame He Promoted Bring
200,000 Francs at an Auction

PARIS—A courageous art critic who has taken the trouble to count up all the Parisian galleries has found that they amount to the respectable total of ninety, and I wouldn't mind wagering that there are some he has forgotten. It is probably a record of which Paris may be proud.

The logical conclusion to be drawn from this figure is doubtless that sales in modern paintings are continually increasing. Let us accept this in all good faith. Naturally, as with the stars, so with the galleries, there are some of the first order—and there are others. There are also galleries that offer only good painting for sale, and others work that cannot be thus classified. But, whether good or not, it is indisputable that much painting is sold, and this must be a great consolation for the unfortunate parents whose children insist upon being artists at any price.

Henceforth, one may expect to see the paradox of parents insisting upon their children taking up the artistic career, for the dealers have managed to persuade the public that pictures are the safest investment. The old art collector of former times has himself become a rarity, an art specimen. The amateur of today is a speculator. The majority of collectors in our time buy painting not because it attracts them particularly, but because they believe it will rise in value.

It is a refined and inexpensive way of investing surplus income. It is rather like doing a little flutter on the Stock Exchange, but it is at the same time gratifying to the vanity, and the speculator in this sort of security gains in reputation as an art amateur. It is also much less dangerous, for a canvas is always worth more than a scrap of paper—and it must be the devil's own luck if, ten years after having bought it, one cannot get rid of it with a small profit, and if in the lot of one's purchases a happy outsider does not return the money invested a hundred-fold.

Happy are those who ten or fifteen years ago bought Utrillos and Modiglianis. A young novelist of talent, M. Francis Carco, who, to use the language

of the moralists, has specialized in paintings which reproduce life in the lowest strata of society, and who is, moreover, a distinguished art critic, knew Modigliani, Utrillo, Vlaminck, Derain and other precursors at the period when they were absolutely unknown to the public, and by his articles and by his books helped to launch them.

Because he loved and made himself the champion of their painting, these artists were grateful and presented him with many a specimen, until M. Carco had in this way come into possession of an interesting collection of modern works, comprising in all a hundred or so pictures, prints and drawings. He has just disposed of this collection at the Hotel Drouot, and the total amount realized exceeded 200,000 francs and all expectations. The highest price was gained by a Modigliani, whose "Nu Couché" fetched 18,500. The "Model" by the same artist was sold for 12,500. Four Utrillos reached the respective prices of 17,200, 16,500, 15,055 and 11,000; "La Jeune Servante" of Derain, 9,150; a "Nu" of Asselin, 7,500, and a Vlaminck, 3,400 francs. —H. S. C.

Lectures on American Art

Art in the United States is being discussed in a series of Monday morning lectures at the Grand Central Galleries. The first was delivered last Monday by Lorado Taft, and the next speaker will be John F. Braun, a Philadelphia capitalist and art collector, on March 30. Mrs. Rose V. S. Berry, chairman of the art division of the General Federation of Women's Clubs, is promoting interest in these lectures, which, she thinks, will prepare the public for a proper appreciation of the centennial exhibition of the National Academy of Design next fall.

Friedlander Praises Our Museums

BERLIN—In the magazine *Kunstwandler*, Professor Friedlaender, director of the Kaiser Friedrich Museum, tells of his visit to the prominent art galleries in America. He especially emphasizes the importance of the Metropolitan Museum in New York and the Museum in Boston.

Augustus John Going to Berlin

BERLIN—Augustus John is expected to visit Berlin as a guest of Lord d'Abernon, the British ambassador. During his sojourn he intends to paint the portrait of Dr. Stresemann, the minister of exterior affairs.

NEW TREASURES ON VIEW AT MUSEUM

Pell Gift of European Silver, Gothic Shields, Chinese Pottery, French Engravings Among New Exhibits

Once again the Room of Recent Accessions at the Metropolitan Museum is richly laid out with new treasures. As on so many other occasions, the range of objects is wide, both in point of time as well as locale.

One of the most eye-filling numbers of the month is the Alfred Duane Pell bequest of European silver. Only last January the Munn bequest of American silver was duly taken into the Museum fold, and now some sixty examples of plate—to be exact, fifty-two pieces of English silver, ten of Continental, and a single American spoon—have come into permanent possession of the Museum through the generosity of this New York benefactor.

He presented fifteen other pieces to the Metropolitan in 1903, and the greater part of the present bequest has been on exhibition as a loan for many years, being in reality the backbone of the Museum's holdings in this quarter. Seven examples of the richly decorated work of Paul Lamerie, the French silversmith who fashioned silver for the London world from 1712 till the middle of that century, are included in the Pell bequest.

Next comes a set of seven knightly shields of the XVth century, bearing the arms of Behaim, the gift to the Museum of Mrs. George Blumenthal. These interesting and indispensable portions of the Gothic warrior's fighting kit are small, averaging 2 feet by 18 inches, and they all bear the mark of this ancient Nuremberg family. These shields come from an old Nuremberg chapel where they were said to have "hung high up." They are rich in deep time-toned colors, and their shapes are of a fantastic nature, graceful, curving, and yet strong.

An important acquisition is the Chinese bronze sacrificial vessel, Ch'in style (256-206 B. C.), beautifully proportioned and decorated. It is of the light-colored, silver-bronze, which had originally the contrasted note of the gesso filling used in the sunken parts of the running dragon ornament. Four handles in the shape of tigers adorn the sides. Another addition is the large and imposing Chinese horse of clay pottery, T'ang

period, a recent purchase. It is a fantastic appearing animal with its elaborate panoply and trappings, brilliant coloring, and flowing mane, and because of its perishable nature, is being shown in the Gallery of Chinese sculpture.

A Roman sarcophagus, ornamented with a finely preserved scene in high relief, is another rich item among the new pieces. There are no restorations, the only missing part being the lid. The subject of the carved relief is the story of Selene and Emdymion, a popular motif among these sarcophagi artists.

An anonymous gift to the Museum of some three hundred French engraved portraits of the XVIIIth and early XIXth centuries is another part of the Recent Accessions display, remarkable examples of the engraver's art and showing the brilliant array of men and women who graced the courts of the three Louis of France.

Another matter of importance in the Museum's affairs is the installation of the new rooms of casts, adjoining the Renaissance Galleries leading to the Morgan Wing. Under the skillful hand of Joseph Breck these ancient and honorable reproductions of the antique have reached the pinnacle point of cast presentation, with specially designed architectural settings and colored walls. One room is devoted to the Michelangelo casts and is impressive to a high degree. It marks another step in the Museum's rising skill in showmanship.

—R. F.

Western Arts Association to Meet

MEMPHIS—The Western Arts Association will hold its thirty-first annual convention here May 5 to 8. Among the social affairs will be a reception at Brooks Memorial Art Gallery by Miss Valerie Farrington, director.

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15 WORKS SOLD BY THE INDEPENDENTS

Sales Made in Eighteen of Twenty-four Days of the Annual Exhibition—Some of the Purchasers

At the end of the eighteenth day of the annual show of the Society of Independent Artists at the Waldorf-Astoria roof garden, fifteen works had been sold.

One of the purchasers was Dr. Christian Brinton, art critic, who paid \$100 for a painting entitled "The Dance" by Nicolai Cickowsky, a Russian-American painter of the Modernist school. John Sloan, president of the society, bought for \$100 "A Christian Indian," a painting by Nina Tablada, a Mexican artist, and Fred Gardner, a member of the society, purchased two etchings of mountain scenes in New Mexico by Will Shuster.

The wood sculpture entitled "Economy Nag," a caricature of President Coolidge by William Fanning, showing the President astride a carpenter's horse, was sold to Miss Jessie Dwight. The price was \$8.14, which the artist explained was exactly what it cost him to produce it.

Mrs. Roderick Tower, daughter of Mrs. Harry Payne Whitney, sold two of her three bronzes, one to Richard Hirsch, 40 E. 32d St., and the other to John Carrington Yates, 903 Park Ave. Morris Hillquit bought William Pan-chak's painting, "Dahlias."

Other exhibits sold are "Drying the Net, Venice" a drawing by John J. Barry, to Charles Brunner, 556 Columbus Ave.; "Pont Neuf," a painting by Jessie Burns Parke, to D. S. Fairchild, 600 West 115th St.; a block print by Howard Flynn and an etching by X. Barile to Bella C. Landauer, 11 W. 74th St.; a bust, "Beethoven as a Baby," by Joseph Kratina, to Henry L. Meyer, 156 Hicks St., Brooklyn; "Fruit Peddler," a painting by H. B. Russel, to Bernie Hunter, 33 W. 34th St.; "In Frenchman's Bay," a painting by Franz Leschafft, to Frederick Uhlmann, 550 W. 171st St., and "Flowers," a painting by J. Weiss, to Dr. M. D. Schwartz.

Chinese Tomb Figures of the T'ang Dynasty Hold Party in Pennsylvania Museum



Courtesy of the Pennsylvania Museum

Among the recent acquisitions of the Pennsylvania Museum is this interesting and entertaining group from the Crofts collection. These are pottery tomb figures of the T'ang dynasty, 618-906 A. D.

WIGGINS SAW LITTLE NEW ART IN FRANCE

American Painter Says 90 Per Cent
of Works Exhibited in Paris Would
Not Be Accepted for Shows Here

LYME, Conn.—Guy Wiggins, who has just returned from spending the winter in France and Italy, does not think highly of the exhibitions he saw in France.

"It may be of interest to some, and I think I am safe in saying," he asserted, "that ninety per cent of the pictures and sculptures recently executed in France, including those shown in the Salon d'Automne, could not, in my opinion, find acceptance in any of our big shows."

"The work I saw there seemed to be in a highly experimental mood, and this is the most complimentary thing I can say of it. It would appear that their biggest men are not exhibiting, for the work I saw in the Paris galleries was unfamiliar to me both in name and in execution."

"My winter there convinces me that American subjects for American art lovers are after all the most desired. It seems that ruins, wrecks, old villages have so often been done that they have lost their charm, and that very few American painters of note are longer interested in the reproduction of them."

Luks Advises Against Bohemianism

PHILADELPHIA—George Luks, in a recent address here to students at the Pennsylvania Academy, told them to "avoid this cheap Bohemian life." He said an artist does not need a north light and special materials if he has the art impulse in him, for he can manage with anything. "Don't copy; surround yourself with life; learn what it means to work," were other bits of advice.

Academy Rejects "Bellows" by Bowes

A portrait bust of the late George Bellows by Julian Bowes was among the works which were not accepted by the jury on sculpture of the National Academy of Design for the spring exhibition. Mr. Bowes was a pupil of the late Jay Hambidge, who taught the application of the principles of dynamic symmetry to art.

De Laszlo to Paint Kellogg

LONDON—Ambassador Kellogg commissioned Mr. Philip de Laszlo to paint his portrait for the American chancellery, as an addition to the already existing collection of ambassadors' portraits. The work was finished just before Mr. Kellogg went to Washington to assume the portfolio of secretary of state.

Duse Monument for New York

A twenty-foot monument in bronze is to be erected in New York in honor of Eleanora Duse. At a luncheon at the Hotel Roosevelt last Monday a small model of the monument by Vincenzo Miserendino was unveiled by Beniamino Gigli. The monument is to cost \$25,000.

New "Art Annual" Is Out

Volume XXI of the "American Art Annual," which is published by the American Federation of Arts, Wash-

A Picture by Edith Catlin Phelps on View



"SUMI-TAKA MINI"

By EDITH CATLIN PHELPS

Hung on the wall of honor in the central gallery in the annual exhibition of the Pennsylvania Academy of the Fine Arts is this recent study by the well-known woman artist. It was previously exhibited by the National Academy of Design, and has been invited for the annual Art Week in Philadelphia.

ington, has just been issued. It is for 1924-25, and besides presenting the customary review of the year in art, and lists of museums, societies, sales, etc., it has a comprehensive "Who's Who" of architects and landscape architects including about 5,000 names.

Impressionism Out of Date

BERLIN—The Free Secession Society is being dissolved. Founded in 1898 by Liebermann and Leistikow, it played an important rôle at the time of the rise and during the flourishing period of Impressionism. Once founded in antagonism to academicism, it is its turn to be pushed to the wall by new forces in art.

Cameron in the Next Academy

LONDON—At this spring's Royal Academy will be shown Sir D. Y. Cameron's "Shadows of Glencoe" recently presented to the Perth Art Gallery by Mr. Robert Brough, who purchased it through Brabazon House. Glencoe was the scene of one of the most tragic happenings that has ever occurred in history.

Wolfe Art Club to Exhibit

The Catharine Lorillard Wolfe Art Club will hold its annual show at its rooms, 802 Broadway, March 30 to April 30, from 4 to 6 P. M.

Miss Malone Sells Two Pictures

From her exhibition of paintings of Japanese gardens at the Catherine Lorillard Wolfe Art Club, Blondelle Malone sold two pictures.

FAMOUS WORK SOLD TO BOSTON MUSEUM

Portrait of a Man by "The Master of Moulins" Is Acquired from the Bachstitz Gallery in The Hague

THE HAGUE—The portrait of a man by "The Master of Moulins" has been sold by the Bachstitz Gallery to the Boston Museum of Fine Arts. The picture, which is a half-length oil painting on wood, 7 by 6 inches, was reproduced on the cover of *International Studio* in the September, 1924, number. It had previously been exhibited in New York.

The principal painting by this artist, who lived in the XIVth and XVth centuries, is the great altar-triptych in the cathedral at Moulins. Judging from his royal portraits, he must have been a kind of court painter, although the French savant, M. Georges Hulin, conjectures that he and Jean Pévéal may be one and the same.

Carnegie Buys Two Manishp Works

PITTSBURGH—The Carnegie Institute has purchased two bronzes by Paul Manishp, "Diana" and "Acteon." Mr. Manishp has been commissioned to design a memorial tablet for the late John W. Beatty. Mr. Beatty was director of fine arts from the establishment of the department in 1896 until 1922.

Bolivian Antiques Are Being Forged

BUENOS AIRES—A dispatch to *La Nacion* from La Paz, Bolivia, says that Professor Arturo Paenasky, director of the Archaeological Museum there, has discovered important forgeries of Tiahuanaco archaeological ceramics. Authentic ceramics of this character sell for high prices.

An Ingres for Walters Gallery

BALTIMORE—Henry Walters has purchased for the Walters Gallery "L'Odalisque" by Ingres. The work depicts a semi-nude reclining upon an Oriental bed listening to music strummed by one of her handmaidens.

John Held Injured by Accident

John Held, Jr., painter and etcher, was in an automobile accident at Westport, Conn., two weeks ago, and had to be taken to the hospital at Norwalk, where physicians said his injuries were serious.

Baer & Co. Issue a Catalogue

FRANKFORT—Joseph Baer & Co. have issued a new catalogue of a collection of books on fine arts. The work is divided into ten sections, and comprehends the art of all important countries and that of several minor countries.

Brussels to Honor Breughel

BRUSSELS—When a commemorative plaque was placed upon the house which was inhabited by Pieter Breughel, the burgomaster, Mr. Max, attended. It was decided to erect in the Place de la Chapelle a monument to the painter.

Pennell's Pupils to Exhibit

Joseph Pennell's pupils in etching and lithography at the Art Students' League will hold their third annual exhibition at the Anderson Galleries from March 31 to April 14.

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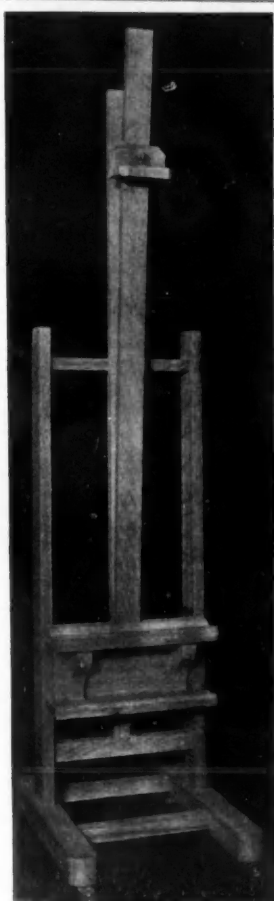
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CLARK'S WILL AIDS TWO BIG MUSEUMS

Metropolitan and Corcoran Named
as Legatees in Document Filed for
Probate—To Be Opened April 6

BUTTE, Mont.—The will of former Senator William A. Clark, who died at his New York residence March 2, was filed here this week, but will not be probated until April 6. As the document is sealed, the provisions will not be known until then.

From the legatees named in the petition, however, it can be deduced that bequests of importance have been made. Among these legatees are the Metropolitan Museum and the Corcoran Gallery of Art. The Corcoran, in Washington, has already benefited for years by an endowment of \$100,000, from which annual prizes totaling \$5,000 are awarded at its biennial exhibition of contemporary American paintings.

Estimates of the estate of the late senator have usually placed it among the largest in America. In 1900, for instance, it was reported to be in excess of \$50,000,000, and during the World War, when copper reached new price levels, his fortune was reported to have increased tremendously.

A Record Sunday at Metropolitan

All records for Sunday attendance at the Metropolitan Museum of Art were broken on March 15 when, in the five-hour period from 12 to 5, 15,686 persons passed through the turnstiles.

A Portrait from an Egyptian Mummy Case



Courtesy of the Detroit Institute

This panel portrait from the Fayum district in Egypt is a recent gift to the Detroit Institute of Arts by Julius H. Haass. As its date (about the 1st century B. C.) falls within the period when this part of Egypt was inhabited by the Greeks and by natives who had adopted Greek culture, the picture is probably of Graeco-Roman origin. The person represented, a lady of high position, is either a Hellenized Egyptian or actually of Greek origin. Like most of the portraits which have come from this district, including the fine series in the National Gallery in London, this painting is done in encaustic. The portrait, which was fitted into the mummy case, probably grew out of the older painted and gilded masks, although for a time the two fashions were contemporary.

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105 West 40th Street, New York City.

NEW YORK AUCTION RECORD

LIBRARY SELLS FOR \$18,430

Anderson Galleries, March 23, 24—The library of a New Jersey collector (lately deceased), removed from East Orange, N. J. Total, \$18,430.50. Among the more important items:

- 7—"Historical Novels," by William Harrison Ainsworth, illustrations by George Cruikshank, and others, first edition, 1878; M. H. Wilson\$170
- 73—Collection of first editions of the writings of Sir Richard F. Burton, 1851; S. E. Holden\$255
- 89—Collected works of Thomas Carlyle, first edition, 1870; J. J. Barrett\$165
- 128—Novels and Miscellaneous Works by Daniel Defoe, with a biographical memoir of the author, all contained in the edition attributed to Sir Walter Scott, 1840; D. T. Dayton\$180
- 143—Romances of Alexander Dumas, in 60 vols., first edition, 1893; Harold Palmer\$315
- 260—Collection of first editions of the writings of Lady Catherine Charlotte Jackson, portraits and illus., first edition, 1878; M. H. Wilson\$165
- 278—Works of Ben Jonson, with an introduction, first edition, 1875; Henry Holmes\$125
- 284—Poetical and other writings by John Keats, first edition, 1883; Brick Row Book Shop\$100
- 375—Works in verse and prose by John Milton, printed from the original editions, London, 1851; S. E. Holden\$165
- 443—The History of the Royal Residence of Windsor Castle, St. James Palace, Carlton House, etc., London, 1819, by W. H. Pyne; S. E. Holden\$170
- 470—Rowlandson color plates of the Microcosm of London, with 104 plates, London, 1808; Edgar H. Wells Co.\$255
- 483—Waverley Novels, by Sir Walter Scott, 1901; Walter A. Eversman\$330
- 486—Works in verse and prose, by Percy B. Shelley, 1880; Charles Scribner's Sons\$105
- 514—"The History of the Origin, Progress and Termination of the American War," printed for the author, C. Sedman, 1794; G. A. Barclay\$245

ANTIQUES \$16,781 AT A SALE

Anderson Galleries, March 18, 19—American and English antiques from the collection of the late Robert James MacCreery, Olney, Pa., with additions from various owners. Total, \$16,781.50. Among the more important items:

- 99—Six Sheraton mahogany chairs, American, early XIX century; Miss H. Counihan, Agent\$230
- 100—Walnut tavern table, American, XVIII century; G. F. McKinney\$165
- 112—Pair of carved mahogany Hepplewhite seats, American, XVIII century; Miss H. Counihan, Agent\$200
- 125—Pair of Queen Anne needlework walnut armchairs; Mrs. W. R. A'derson\$385
- 140—Curly maple chest on stand, early American; Julius Chein\$240
- 143—Pair of Chippendale carved mahogany armchairs, English, XVIII century; Mrs. Brooks Leavitt\$300
- 217—Chinese Lowestoft tea and coffee service, English, XVIII century; Miss Jane Swords\$360
- 219—Blue and gold Lowestoft tea service, XVIII century; Miss Jane Swords\$360
- 230—Anglo-American pink lustre commemorative jug, 1824; Henry L. Rippe\$385
- 264—Set of six carved mahogany Duncan Phyfe chairs, American, XVIII century; D. Gorbie, Jr.\$275
- 292—Four mahogany Chippendale side chairs, American, XVIII century; Mrs. Brooks Leavitt\$380
- 293—Carved mahogany sofa, by Stanely, Annapolis, Md., 1790; Miss H. Counihan, Agent\$450
- 294—Carved mahogany three-pedestal dining table, by Duncan Phyfe; Paul Fuller\$500
- 295—Set of twelve Sheraton mahogany dining chairs, American, XVIII century; Col. H. A. Guinzburg\$1,225
- 297—Set of eight Sheraton mahogany dining chairs, American, XVIII century; Paul Fuller\$570

GLEMBY LIBRARY BRINGS \$3,265

Anderson Galleries, March 24—Selections from the libraries of Harry Glemby, New York City, and Col. Cornelius De Witt Wilcox. Total, \$3,265.25. Among the more important items:

- 45—"Alice's Adventures in Wonderland," by Lewis Carroll, with 42 illustrations by John Tenniel, 1866; Brentano's\$150
- 46—"Alice's Adventures in Wonderland," by Lewis Carroll, first edition, "publisher's compliments" printed on fly-leaf, 1866; The Rosenbach Co.\$155
- 99—"A Tale of Two Cities," by Charles Dickens, with illustrations by H. K. Browne, first edition, 1859; Lathrop C. Harper\$235
- 193—"The Iconography of Manhattan Island,"

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by I. N. Phelps Stokes, with 150 reproductions, 1915; W. R. Cross\$335
194—"Travels Into Several Remote Nations of the World," by Jonathan Swift, with portrait and maps, first edition, 1726; Barnett J. Boyer, Inc.\$145

New York Auction Calendar

AMERICAN ART GALLERIES

Madison Ave. and 57th St.

April 3, afternoon—Antique and modern furniture, including silverware, paintings, wood carvings, Oriental rugs, etc., from the collection of Countess Agnes Minotto.
April 2, afternoon—The Kouchakji Frères collection of Syrian and Graeco-Roman glass, Persian and Hispano-Moresque plates, bowls, etc.

ANDERSON GALLERIES

Park Ave. and 59th St.

April 2 and 3, evenings—Ship models from the collection of the late Frank H. Reeve, Camden, N. J., together with a collection of ancient maps, marine paintings and prints, log books of early American whaling voyages, etc., from the property of a noted New England collector.

April 3, 4, afternoons—Sixth sale of early American furniture gathered by Jacob Margolis, New York.

April 6, afternoon—Collection of decorative art of the Near East with a few pieces from European sources gathered by Kirkor Minassina of New York and Paris.

April 7 and 8, afternoons, and evening of the 8th—Collection of Chinese antiques from the property of Lee Van Ching, Shanghai.

BROADWAY ART GALLERIES

1692 Broadway

April 2, 3, 4, afternoons—Rich house appointments from the Lewis estate, with additions,

comprising bedroom suites, Venetian glassware, tapestry hangings, oil paintings, etc.

CLARKE ART GALLERIES

42-44 East 58th St.

April 1, 2, 3, 4, afternoons—Early American antiques, including furniture, hooked rugs, silver and brass, etc., from the collection of Edith Rand.

PLAZA ART GALLERIES

5-7-9 East 59th St.

April 1, 2, 3, 4, afternoons—Collection of home furnishings from a Park Avenue apartment, also from 351 West End Ave., including a consignment by order of Mrs. W. E. Strong and others.

S. G. RAINS GALLERIES

3 East 53d St.

April 3, evening—Assemblage of oil paintings, the works of old and modern masters such as Titian, Romney, Lawrence, Corot, etc.

WALPOLE GALLERIES

12 West 48th St.

April 1, morning and afternoon—Collections of Roussseau and Fenelon architecture from the property of the Countess von Holstein-Rathlou of Copenhagen, Messrs. J. Langdon Schroeder, W. Parish, and others.

A Picture in Tiles

LONDON—The Victoria and Albert Museum, which already owes to the generosity of Mr. Henry Van den Bergh a unique collection of old Dutch tiles, is now indebted to the same donor for a curious picture panel in tiles by Cernolis Boumeester, a XVIIth century artist. Shipping of various kinds figures in the panel.

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SIoux CITY OPEN AN ART GALLERY

Society of Fine Arts Establishes a
Display Hall in the Court House
and Plans a Series of Exhibits

SIoux CITY, Ia.—As the direct
result of the persistent efforts of a
group of citizens with an appreciation
for art, the Sioux City Society of Fine
Arts has opened permanent exhibition
galleries in the Court House.

The entire eighth floor has been re-
decorated and prepared to display
paintings to the best advantage. Ideal
conditions of lighting make the gal-
lery one of the best in the state. Sky-
lights furnish natural illumination dur-
ing the day, and for evening exhibi-
tion drop lights have been arranged.

An auspicious event was the open-
ing day for the galleries, when the
collection of fifty canvases belonging
to a Sioux City art lover who prefers
to have his name unknown was un-
veiled to the public. The collection
includes English artists dating as far
back as the XVIIth century, besides
a few contemporary copies of old
masters. All these paintings arrived
in the city from England some months
ago.

Brief explanations of the life and
works of John W. Norton, the artist
who painted all the murals in the
Court House, and of Alphonso Ian-
nelli, the sculptor whose work is in
the Court House, are given each after-
noon.

Mrs. A. N. Sloan, who has studied
in the Metropolitan Museum in New
York, and Miss Addison Lamar, a
professional artist, act as guides in
the gallery. A series of exhibitions is
being planned.

Fine Arts in Philadelphia Schools

PHILADELPHIA—Director of Art
Dillway announced at a recent meet-
ing of the School Art League that
courses in the fine arts are to be
started in all high schools. The
courses will be extensive or intensive,
according to the desires of the pupils,
and will give talent the same chance
it now has in manual trades, business
or music.

Hunt's "Little Gleaner" Given to Toledo



"THE LITTLE GLEANER" By WILLIAM MORRIS HUNT

Courtesy of the Toledo Museum

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which, apart from the beauty
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of place in the finest reference
library. In the April number
one of the most interesting
articles is an essay, "On Pic-
tures and Music," by Arnold
Bennett, the English novelist
and essayist. There are also a
critical review of Zuloaga's
recent exhibition which took
New York and Boston by
storm, a splendid study of "The
Sculptural Portrait" by Walter
Agard and other important
criticisms of English, French,
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Vol. XXIII—Mar. 28, 1925—No. 25

A SCHOOL FOR COLLECTORS

An art school for millionaire collectors is the novel outcome of the twentieth century craze for old masters and antiques. No longer, according to the plans of J. Purves Carter, is the newly rich adventurer among the fine art to be left to the mercy of those polished merchants of the art world who are supposed to throng the steps of the moneyed novice. Within the park-like precincts of the Villa Torrigiani in Florence this English art expert purposes to open within a few weeks a school for painters and connoisseurs which will give the coming generation of collectors a head start on the dealers. Certainly this Torrigiani school presents a fascinating picture of Pittsburgh or Tulsa millions being coached in the gentle art of meeting the wily Bond Street or Fifth Avenue art specialists half way, of parrying the agile thrust of the practised showman with the solid counter of a six months' course of intensive art training.

But apart from the first-aid-to-collectors idea which Mr. Carter advances, his scheme of a school designed to further art appreciation and not production is a happy one in an age of over-stocked studios. "To understand art, and especially antique art, a lifetime is hardly sufficient." Convinced that there are hundreds of English and American aspirants for artistic knowledge who have the time and means to study art seriously, Mr. Carter aims at giving them their opportunity. It is not at all an unproductive idea. A half year at the Villa Torrigiani will put the subtle polish on a student that a residence in Tours is said to do for the beginner in French; he will come to have a sure footing in the salon, a *savoir faire* among the elect. Giotto, Bellini, and Mino da Fiesole will come as trippingly off the graduate's tongue as if they were the latest screen stars. With diplomas in hand, these highly tutored collectors may be expected to escape many of the pitfalls that attend the beginner.

While first steps have a certain sentimental value when seen from afar, and many a collector treasures his first, foolish art purchase like some faded flower or clipped curl, there is no reason why in this busy and specialized epoch that time should be spent in uncertain meandering when, with a proper coaching, the goal may be definitely set in view and the way mapped out. There are one hundred and twenty chambers, according to the advance notices, in this historic Florentine villa, and it is earnestly hoped that as many bona fide art lov-

ers will be turned out each term under the Carter plan for a long period of years.

OUR MENTAL DOLDRUMS

The conscientious young gallery assistant in Aldous Huxley's "Antic Hay" was so nonplused by the terminology of the art business that he made a list of all likely phrases contributed by visitors and memorized them against the needs of the future. "Very intense," murmured a visitor, and the assistant would hurry to write it down and consider its possible adaptations. "He wondered whether one could say that the composition of a picture was very intense. Mr. Albemarle was very keen on the composition he noticed. But perhaps it was better to stick to plain 'fine,' which was a little commonplace, perhaps, but safe. . . . And then there was all that stuff about plastic values and pure plasticity. He sighed. It was all very difficult. A chap might be as willing and eager to make good as he liked; but when it came to this about atmosphere and intense passages and plasticity—well, really, what could a chap do?"

This is the time of year when words become irritatingly futile. An adjective which starts out the season in fine spirits grows listless, once the Ides of March are passed, and needs the most careful nourishment to sustain it through the season. The apothegms of October are the clichés of May. The stock phrases over which Mr. Huxley's young man agonized were once young and sprightly, but because of their very vitality they were worked to death, pressed into service on unworthy occasions until they became stock phrases used in behalf of stock pictures.

A remedy might be a general trading of pet phrases among the critics; or it might be a good idea if no one were allowed to use an adjective in a review after March 15, and so achieve a "fine simplicity of style" like the writer in Mr. Wells' "Sargon, King of Kings," who never used two words where one would do. Then there is the example of that real master of words, Humpty Dumpty in "Alice," who believed in making words mean what he wished. "There's glory for you," he triumphed; and when he said glory he meant a nice knock-down argument. Or one might keep a reserve supply, not to be requisitioned until the vernal equinox, of words which are so resplendent of themselves that no one would dare question their presence. "Like egocentric," suggests Mr. F. Newlin Price, to which might be added equiponderant and interdigitate. Now is the time for all good words to come to the aid of the critic whose mental doldrums are induced by the presence of more than three hundred shows behind him and one hundred more ahead.

SURREPTITIOUS COLLECTING

In almost every case when a painting is sold and the sale announced the name of the purchaser is deleted and he is referred to simply as a "prominent New York collector," a "prominent Western collector," and occasionally even a "prominent Southern collector" enters the field. The reason given for this cloaking of identity is always the same, and is offered as a matter of course—the buyer does not wish his name used, as he does not want it known that he is "in the market" for paintings. If his name were to become bandied about among dealers they would camp on his doorstep in great numbers and all peace would depart from his days. At any rate, there is a well-credited legend to this effect.

But would it really? Would his peace of mind be shattered by his admission that he had purchased a Rembrandt? By the time a man has the wealth to buy important and valuable paintings he is generally surrounded by a battalion of functionaries whose business in life is to ward off the onslaught of dealers of all kinds. In spite of his citadel of protection, the "prominent collector" seems to live in a perpetual terror of art dealers. He collects surreptitiously,

A Detroit Collector Acquires a Veronese



"THE ANNUNCIATION"

By PAOLO VERONESE

Courtesy of Julius Böhler, Munich

Julius H. Haass, a prominent banker and an art collector of Detroit, acquired for his collection this "Annunciation" by Paolo Veronese (Venice, 1528) from the Julius Böhler Galleries in Munich. This painting is one of the most beautiful and famous achievements by this Italian master. Mr. Haass has also purchased from Messrs. Böhler a painting by Constable, "Sluice at Hamstead," one of the artist's favorite motives. The canvas is very similar to that in the Cheramy collection (Paris) entitled "The Glade Farm." It belongs to the artist's ripest period.

Broun, Cortisoz and a Bit of String

Reprinted from Heywood Broun's column in
the New York World

Royal Cortisoz went to a show of modern paintings the other day and didn't like it. In reporting on the work of Georgia O'Keeffe, Arthur Dove, Charles Demuth and others in this exhibition under the auspices of Alfred Stieglitz, Mr. Cortisoz wrote in the *Herald Tribune* last Sunday:

"Stieglitz is a courageous and resourceful man. We wish he would undertake the organization of an exhibition such as never has been held by any Modernist. Let him supply each one of his friends with canvases divided in the middle by a straight line. Let them paint to the left of the line pictures after their own hearts, expressing themselves in their own way. And to the right let them paint the same subjects according to Hoyle, which is to say, with all the elements of perspective, texture, light and shade, line, form, color, handled with competence. This might show whether the Modernist really knows how to paint, or if the fearful and wonderful expedients he adopts mark the refuge of inadequacy."

It is not important that to me many of these pictures of Dove and of Miss O'Keeffe are glorious and exciting, but I would like to speak of the piece of string with which Mr. Cortisoz purposes to divide the false and the true. That same string has been dangled before my eyes in critical pieces concerning other arts. I have known men to take it with them into the theatre, and

by sighting with the string they felt empowered to say, "Why, this isn't a play at all. This violates all the rules. It doesn't even have to be discussed." But I think that it is perilous business for a critic to place such confidence in any rope's end. There is always the immediate danger that he will get it

noosed about his neck and hang himself. For it is my suspicion that there has never been a Hoyle in any of the arts and that there never will be.

As far as that goes, Hoyle isn't even of much use in deciding card game issues. His authority is worth nothing if opposed to the custom of the club or the group which happens to be confronted at the moment by a problem in poker, or bridge, or hearts. Card players are competent to make up their own rules, and the same holds true of creative artists.

Suppose Arthur Dove accepted a canvas bisected by the Cortisoz line. It might well be that when the painting was done the right, or conservative, kingdom would be fully in accord with the left, or free will, country.

Mr. Cortisoz might say, "No, no, you have not followed Hoyle. Your color and your line here on the right are not competent."

Mr. Dove could reply, logically enough, "But that is my notion of competent color and line."

He might add, "Who is Hoyle?" and, after waiting a reasonable time for an answer, it would not be impossible for Dove to go even farther and say, "To hell with Hoyle!"

16 Independent Society Members

Give John Sloan a Testimonial

A tribute to John Sloan, president of the Society of Independent Artists, for starting younger artists on the road to recognition and success, was paid when a group of sixteen artists, in the name of the society's 2,000 members, presented him a testimonial of their appreciation.

The presentation took place at the Hotel Waldorf, where the society's ninth annual exhibition is being held. It consisted of a resolution lettered on parchment paying tribute to Mr. Sloan's work. It was presented by Miss Ella Lifschey, together with a large bouquet of roses from his fellow-artists.

Among the directors of the society who were present were Paul Bartlett, A. S. Baylinson, Fred D. Gardner and Alfred H. Maurer. Among the signers of the resolution were Miss Lifschey, Dorothy Lubell, Ada Morenski, P. E. Vrolsen, Joseph Pollet, Beulah Stevenson, Torajiro Watanabe, Otto Soglow, Will Shuster, Ernest Fiene, Martin J. Easoni, Alexander Calder, Alexander Brook, Emil Branchard and Maurice Becker.

Art Alliance to Have a Big Show

The Art Alliance of America has sent out notices of an exhibition to be held at the Art Center from April 1 to 22, which will be the most comprehensive ever held by the organization.

Cleveland Acquires a Burne-Jones Drawing



"STUDY OF A FEMALE FIGURE"

By SIR EDWARD BURNE-JONES

Courtesy of the Cleveland Museum

In this pencil sketch, which was presented to the Cleveland Museum by Ralph King, the English artist put the emphasis not on texture and the suggestion of color values, but on form, a point that many of the most progressive artists of today are stressing.

JAMARIN
RARE ART-WORKS & OLD MASTERS
 15, AVENUE DES CHAMPS-ELYSEES
 (ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

PARIS

The painters of pleasure haunts and their frequenters—the world of easy virtue that has been so well described by M. Francis Carco in his books, and to the inhabitants of which he gives the name of "Les Innocents"—are very much in the fashion. Constantin Guys and Toulouse-Lautrec are the precursors of the type. An exhibition organized by the Gallery Fabre, rue de Miromesnil, under the title "Espadrilles et Talons Hauts," consists of a group of works by artists who have more or less specialized in this subject: MM. Herman-Paul, Dignimont, Vertès, Real, Savin, Fautrier and Antral, as well as a few specimens of Lautrec and Bottini. So great a vogue has this type of work at the moment that it would be easy to compose a whole salon with contributions of painters who devote themselves to it.

Happily, though, in spite of the fact that it is highly picturesque, plenty of artists still exist who prefer other themes. M. Alfred Lombard, for instance, seeks his inspiration in a higher level. His compositions, his portraits, his nudes, his landscapes and his still-life studies are always stamped with a distinction which harmonizes well with the frankness and generosity of his technique. One can only be grateful to the Druet Gallery for having brought together these representative works of a fine artist and having thus provided an opportunity of appreciating the effort put forth and the progress achieved by him.

M. Lombard, I believe, hails from Marseilles, or if not from that city, from some other spot in Provence; M. Pierre Girieud is also a Provençal, and they are both representative of what will doubtless later be called the "Provençal School" or the "Marseilles School" of the XXth century, for the latter city, and indeed the whole region—which has always been fertile in good painters—counts at the present time a considerable number of artists of talent. M. Girieud, who is equally by temperament a decorative artist, has also been holding an exhibition of his latest works (Weil Gallery).

This artist shares with M. Lombard his great aptitude for composition, and if it were necessary to give him a label he might truly be called a Neo-Classical. This time he is exhibiting little besides landscapes inspired by his native Provence which, in common with Italy, may be termed the old classic soil, whose lines and forms of themselves form naturally into a composition and whose character he has expressed with boldness and perfect comprehension.

An interesting exhibition, "Les Aquarellistes Indépendants," lately on view at the Marcel Bernheim Gallery, comprised a selection of water colors executed by the best exponents of this type of work existing today. Evidently one did not seek there the representatives of the water color as it was known one or two generations ago, the water color fabricated by all the young ladies as one of their parlor accomplishments in the intervals of learning the piano. Water-color painting is no longer an individual art, it has become a recognized method of rapidly noting an effect or an impression. Now nervous and delicate, now rough and effective, according as it is used by a Signac or a Vlaminck,

Louis Godefroy Will Sell Print Collection

PARIS—Me. Albinet, auctioneer, assisted by M. Louis Godefroy as expert, will offer for sale at the Hotel Drouot in the middle of May a fine collection of books on art, and prints comprising rare proofs of old masters such as Altdorfer, Beham, Lucas van Leyden, Van Ostade, Piranesi, Tiepolo, and in particular of Dürer and Rembrandt.

Among the moderns may be mentioned Brangwyn, Buhot, Mary Cassatt, Corot (with some rare *clichés-verre*), Lepère, Manet, Méryon, Pennell, Odilon Redon, Lautrec, and particularly some



AN ENGRAVING BY ALTDORFER

extremely rare proofs of Albert Besnard, such as "The Sick Mother" (second state), "Among the Ashes," "Le Dejeuner," etc., as well as some wonderful Whistlers and Zorns, such as "Miss Maya von Heyne" and "Skeri Kulla."

The catalogue may be consulted at THE ART NEWS office, New York, from April 25, and will be sent on application addressed to M. Louis Godefroy, 29 Avenue Henri Martin, Paris.

it always holds a transparency and a spontaneity that are its special qualities, and to which oil painting cannot pretend. Besides Signac and Vlaminck, MM. Othen Friesz, Asselin, Blot, Pascin, Gimmi, Simon Lévy and André Fraye were among the best of the artists exhibiting.

At the same gallery the succeeding exhibition was that of Charles Camoin. This artist, like Maurice Denis, Desvallières, Matisse, and so many other good painters of the last generation, was a pupil of Gustave Moreau. His work has nothing that recalls the author of "Salome," but this training gave him a vivid sense of color which he still preserves. His nudes, his flowers, his landscapes are painted with a fine appreciation of tones and a freedom which have won for him the sincere admiration of lovers of good painting.

Fifty works by members of the American Art Association of Paris are being exhibited in the rooms of the club in the rue Joseph Bara. Among

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the works to be noted are two landscapes of Paris, by Clarence Gihon, a night effect and a study of the Pont Neuf. Rupert Bunny, with his "Girl Drying Her Hair," exhibits a delightful regard for form and coloring and presents a charming study. H. O. Tanner, with a scene from Algiers; J. Barry Greene, with two French studies; George Conlon, with two sculptures; Henry Kiefer, with "The Blood of the Lamb"; H. W. Methven, with two studies; and Gilbert White, with "Hilda," all go to make up one of the most interesting exhibitions that the association has ever seen.

Others exhibiting include: Martin Borgov, R. Cherechewski, Alfred Eaton, David Erickson, Michael Farrel, F. C. Frieseke, Oscar Giebert, A. L. Hallen, George Hill, R. B. Hostater, Harvey Leepa, L. D. Luard, D. S. MacLaughlan, Clinton O'Callahan, George Parker, J. A. Pollones, Fred Pye, E. T. Rosen, Roy Sheldon, C. F. Snyder, Gale Turnbull. —H. S. C.

ROME

The third Rome Biennial will have opened its doors to the public about the time this appears. After several postponements of the inaugural ceremony, the affair was attended by the civic authorities and members of the government. The show is divided into two sections: the Italian, which occupies the rooms on the ground floor, and the foreign, which has been allotted the salons on the first floor.

The Italian section includes retrospective shows of the works of Vincenzo Cabianca of the "Posillipo school," and the late Futurist painter Boccioni, while Carlandi, Carrà, the sculptor Martini and the painter Primo Conti will have small rooms reserved to their works.

Among foreign exhibitors it is interesting to note that the American painter Sterne enjoys the privilege of a room to himself, an honor which is also accorded to Gordon Craig.

There is no special American section this year. —E. S.

TORONTO

For the next two weeks, at the Women's Art Association, there will be on view the paintings of the "International Group," including Alethea Platt, Ruth Payne Burgess and Matilda Browne, representing United States, and Alice Ronner, Belgium; Marie Wijpiers, Holland; Emily Paterson, Scotland; Dorothy Vicaji, England; Mary Dignam and Katrina V. Buell, Canada.

Miss Clara Hagarty has gone to Spain, where she will sketch. Later she will go to Rome.

An exhibition of water-color drawings by George Chavignaud is at the Jenkins Galleries until the end of this month. It includes sketches in Holland, Belgium, France and England, as well as paintings of landscapes on the Humber River and other parts of Canada. Some of his work has the appearance of pastels.

—A. S. Wrenshall.

EXHIBITIONS

Wayman Adams, March 14th to 31st
 Vicken von Post Totten, March 21st to April 11th
 Nicolai Fechin, March 30th to April 15th
 Lilian Westcott Hale, April 4th to 18th
 M. G. McLane, April 11th to 30th
 Charles H. Woodbury, April 4th to 25th

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LONDON

Another fortnight and works that hope to figure in this spring's Royal Academy will have to be duly delivered at Burlington House. In spite of the fact that it is generally considered an indication of high-browism to sneer at the Academy and all its ways, comparatively few artists truly scorn the idea of having a canvas hung within the precincts and a goodly number submit work without letting anyone suspect it, should it be rejected. Now that Sickert and John have entered the academic ranks, the lesser "intelligenzia" are able to "send in" under the shadow of an excellent precedent, a state of affairs which doubtless proves exceedingly comforting to their vanity.

The Orpen contributions to the show will all take the form of portraits, but Sir John Lavery is returning to his stable studies and sending a picture of the jockey, Steve Donoghue. There is something in the personality of Lavery that suggests turf interests, and it will be surprising if even more understanding does not go to the development of this painting than to those of society beauties. Frank Salisbury is sending what might be considered as a semi-royal portrait, in place of the fully royal ones that have come from him in past years; this is a portrait of the actor, Martin Harvey, as Richard III at his coronation in Westminster Abbey. Philip Connard, the latest Academician, contributes studies of Wimbledon Common, a theme that he has already used in connection with railway posters with considerable success.

Again this year the funds of the Artists' General Benevolent Association are benefiting by the proceeds of an exhibition at the Agnew Galleries, 43 Old Bond St., W., of water-color drawings, mostly by the British school, a few fine drawings by old Italian masters and by XVIIIth century Frenchmen being included. In a way, these extraordinarily rich collections of examples of the most splendid water colorists form an "embarras de richesses," for I have a shrewd suspicion that the drawings are most profoundly to be appreciated when found, not in too great quantity, but rather when studied in twos and threes, and even in contrast to landscapes in oils. The very profusion of such exhibitions is their own worst enemy. At least this is how it strikes certain types of spectators, though I am well aware, in voicing this view, that such views are greatly a matter of temperament. The Turners alone make a feast in themselves, including, as they do, the opalescent "Val d'Aosta," and the "Shoreham," painted seven years later, when his treatment of the sunlight glow had mellowed and intensified. The Cozens are particularly interesting, that entitled "The Goatherd" on account of the inspiration which it surely must have given Corot, and the "Villa Mondragone, Frascati," because of the beauty with which the architectural design of the arches blends with the surroundings into one harmonious whole. David Cox is seen to considerable advantage in a

number of drawings, so distinctive of English scenery that one can almost name the county and the hour of day without reference to the catalogue. De Wint shows himself a master of decorative composition in his river studies, his cattle and figures being placed exactly so as to bring the design into proper balance and rhythm. Millais' anecdotal pictures seem more empty with the passage of years, and Ford Madox Brown's Biblical compositions, delightful though they may be from the purely decorative standpoint, have little of the quality of those actual before-Raphael Italians whose simplicity and naïveté formed the inspiration of the pre-Raphaelite brotherhood. It is disappointing that the band of reformers in paint who performed so excellent an office in raising Victorian art onto a different and higher plane should wear so indifferently well. It is a surprise and a pleasure to come across a sheet of studies by Tintoretto as well as a superb drawing of a man's head by Lorenzo Lotto and a group of figures by Rembrandt on a screen in the center of the room.

The art of the woodcut is proceeding apace in this country, and I find that some of the most interesting of modern work is being executed in this style. At the little Relfern Gallery, Eric Daglish and Robert Gibbins are showing what can be done in very different ways by means of the wood block. Gibbins, who is a leading spirit in the Golden Cockerel Press, which has issued some exceedingly effective printing, inclines to bold effects, often of an archaic type. His figures stand out impressively, relying for their boldness on simplicity of outline and paucity of line within the masses themselves. Daglish treats for the most part birds and beasts, managing to combine great sense of pattern with an innate appreciation of the natural character of the subject. It is not a difficult thing to draw a jackdaw or a viper so as to bring into prominence the decorative quality of the feathers or the markings, the form and the spirals, but it is by no means so simple to accentuate all this and at the same time to express the living, pulsating individuality of each animal. This is finely brought out in the woodcuts, so that there is no feeling of lack of color in any of them. A large range of greys and blacks (for black is capable of a far greater number of gradations than is generally recognized) supply all that is necessary. Prices, which range from a guinea, are supplied very sensibly in the catalogue, and I am glad to see that the same rational arrangement marks the catalogue of the Tooth Galleries, where pictures of Irish life by Jack B. Yeats are now being shown. I am convinced that half the backwardness of the average visitor in the matter of purchase is attributable to diffidence in inquiring as to price, and that, this once made clear, the idea of acquisition will present itself in quarters where it has never previously arisen. One of the most interesting works in this exhibition is called "My Friend Beneath the Sea," and is concerned with giving a

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rendering of the human form, as altered in drawing under the effect of shifting, moving water. The fluidity of the surrounding mass and the distortion of apparent outline is cleverly rendered. Some spirited renderings of horses enter into a number of compositions that give a vivid impression of Irish life under a number of conditions. The humidity and softness of the Irish atmosphere are successfully conveyed in several landscapes of lake and river scenery.

One understands why Queen Mary, on visiting the memorial exhibition of pictures of Old World gardens by Arthur Rowe at the Grafton Galleries, 14 Grafton St., made a selection of as many as three examples of his work, for it is pleasant, decorative water-color drawing and very acceptable to those to whom the mellow beauty of the Hampton Court and Chequers gardens speaks with eloquence. Three years ago this collection of garden studies was prepared for exhibition at these galleries, but the untimely death of the artist necessitated postponement. No thought of any of the modernisms complicates issues in this work; it is a sympathetic, straightforward rendering of a simple aspect of English scenery that will appeal to many who care to have on paper a vision seen by the artist in the same terms as that described by themselves.

—L. G. S.

OAKLAND

The Oakland Art Gallery, Municipal Auditorium, exhibits a rotary show of selected water colors by Western artists, assembled by the Western Association of Art Museum Directors. The prize picture selected is "Virgins of the Red Rock" by Anita Delano, of Los Angeles. By popular approval the first prize might have been given to a nude by Edouard Vysckel, a figure reclining. The exquisite flesh tones are obtained through the simplest of washes. Honorable mention was accorded "Rich Man's Funeral, Pekin," by William C. Walls. In the center of the gallery in a place of honor is "The High Bridge and Low Bridge, Los Angeles," by Dana Bartlett.

Other outstanding pictures are "Kelp Burners" by Calthea Vivian, "Golden Gleams" by Charles Smith, "Desert Mountains" by Helen Chandler, "Clean Creek Cañon" by Benedict Denver, "April" by Helen Rhodes, "Rin-Tin-Tin," the famous dog of the movies, by Carl Yens; "Tow Boat" by Albert Stone, "The Faggot Wagon" by John Cotton, "Pines" by H. C. Davies, "My Garden Steps" by Donna Schuster, "Decorations—Macaws" by Annie Pierce, "Pines of Asilomar" by Bessie Ellen Hazen, and "The Factory" by Bernard von Eichman.

—Nita C. Pratt.

HOUSTON

From the one-man show of Herbert Dunton, which was at the Museum until March 23, a number of the smaller canvases are to remain in Houston. A movement is on foot to purchase "The Cattle Buyer" for the permanent collection at the Museum.

A group of landscapes by Olin Travis has been placed on exhibition at the Museum. Mr. Travis formed an artists' camp near San Angelo last summer, and will again direct a camp there this summer.

BERLIN

Potsdam, former residence of Frederick the Great, is well known through the famous Sans Souci castle and its lovely gardens, but is also renowned for the reactionary spirit that used to have its camp in this small residential town. An unflinching sign of a change towards modern tendencies is the opening of representative exhibition rooms of the Möller Gallery at Potsdam, which formerly was in Berlin. Half an hour's drive from Berlin in a lovely countryside one may enjoy a very harmonious arrangement of modern canvases and sculptures which have found here an adequate home. General spacing and tasteful setting up do much to enhance the beauty of works by E. Heckel, E. L. Kirchner and Otto Müller, and the vigorous power of M. Pechstein's and Schmidt-Rottluff's achievements. Theo von Brockhausen and George Mosson are more subtle in their coloring. Christian Rohlfs, who is represented by several very characteristic canvases, is immensely enjoyable. The most successful among the sculptors of this generation is doubtless Georg Kolbe. Several of his bronzes testify to his intense feeling for form. Very attractive is also one of the best sculptures by Wilhelm Lehmbruck, his manner being characterized by the lank Gothic-like elongation of his figures. Richard Scheibe is very able in the modeling of animal figures.

An exhibition of extraordinary interest is at Perl's in Berlin. It gives a review of the development of French naturalism and Impressionism, including also works by Delacroix, Garicault and Monticelli, which indicate the root from which XIXth century art has sprung and comprises also early works by Picasso marking the end of this development. About a hundred canvases, water colors and drawings form an assembly of beauty such as is rarely to be seen in Germany. Courbet, Monet, Pissarro, Sisley, Renoir, Cézanne, Daubier, Van Gogh, Gauguin and Toulouse-Lautrec are shown. Degas' pastels, Guys' studies in India ink and Manet's water colors are high lights in this exhibition.

The firm of I. Rosenthal of Munich has a show in Berlin, which attempts to give a review of the development of the beautiful book from the manuscript to the XVIIIth century. Manuscripts and miniatures from Germany, Italy, France and Czechoslovakia are represented. A German psalter of the XIIIth century has exquisitely painted initial letters on gold ground. A French "livre d'heures" of 1482 of the Knight Toulengon, chamberlain to Philippe of Burgundy, is adorned with fifty-five miniatures by Flemish masters and is a specimen of extraordinary beauty. The letters of Hieronymus, a hand-written manuscript of the XVth century, is a calligraphical wonder. Examples of the earliest printed books are given in three leaves, respectively, of the Gutenberg Bible, of the "Psalterium Schöffer" of 1457, and of the "Catholicon" of Balbus. Printing from carved wood blocks is also represented in several specimens.

The Architecture Museum has hitherto played a role of the Sleeping Beauty, but has started recently a new activity with the opening of an exhibition devoted to the work of Professor Hans Poelzig. He is the most prominent among contemporary architects and

far ahead of his time. Consequently many of his ideas, sketches and plans have never been executed, a fact that largely impaired the rise and development of a modern style in architecture. The designs for the "House of Musical Performances" at Salzburg display richness of form.

At the Flechtheim Gallery is an exhibition of oils by Heinrich Nauen. Nudes in thin and harmonious colors are tuned on a lyrical key and several flower still lifes display a rich and brilliant palette.

Erich Heckel is shown at the Goldschmidt-Wallerstein Gallery. The artist has sloughed off the over-accentuated manner, the strong and brutal colors, that used to be termed Expressionism. He gives more than a mere copy of nature, but his colors and forms are no longer the furious fanfare of recent years.

At the Gurlitt Gallery are oils, drawings and engravings by Ernst Oppler. The well-known interpreter of the beauty and charm of the Russian ballet gives delightful sketches of Pavlova.

Richard Ziegler's talent is still in the process of gestation. He is shown at the Casper Gallery.

—F. T.

BOSTON

Paintings by Alice Ruggles Sohler, one of the most talented of local artists, are being shown for a fortnight at the Guild of Boston Artists.

A choice group of etchings and lithographs by Whistler is being shown at the Casson Galleries.

Dr. George A. Reisner, director of the Harvard University-Museum of Fine Arts expedition to Egypt, is delivering a course of three lectures at the Museum.

Paintings by Charles Gray are on view at Grace Horne's Gallery.

Emil Ahlborn's paintings are being shown at the Twentieth Club.

An exhibition was recently held by the Boston Architectural Club by Nicola D'Ascenzo of his church decoration designs.

The Fogg Museum of Art is showing four unfinished paintings of Diana by Tintoretto, and two paintings by Nicholas Poussin, "Nativity" and "Birth of Bacchus," all loaned for the summer by Samuel Sachs, of New York.

A. T. Hibbard, William C. Churchill, Frederick A. Bosley and Vladimir Pavlovsky, four Boston painters, are holding an exhibition at the Women's City Club.

Paintings by artists of Newton, Mass., are shown at the Newton Center Women's Club.

Egyptian, Greek, Roman and Persian antiquities are shown by Azeel Khayat at the Doll & Richards Gallery.

—E. C. Sherburne.

HARTFORD

Albertus E. Jones sold three canvases from his recent exhibit in the New Britain Institute.

Hartford Art School has shown a collection of etchings, sent by the American Federation of Arts.

H. F. Williams-Lyons exhibits at the Annex Gallery his collection of imaginative paintings recently shown at the Anderson Galleries, New York.

The fifteenth annual exhibition of the Connecticut Academy of Fine Arts will be held at the Wadsworth Athenaeum, April 13 to 30.

—Carl Ringius.

MISSOULA, MONT.

Paintings by artists of the Taos colony were shown in the library of the forestry building at the University.

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OMAHA

The Omaha Art Guild includes in its membership practically everyone in the city who is producing in the field of art. There is an active membership of about forty, who hold an exhibition each year. Meetings to further an interest in art and to establish good fellowship among the members are held each month. On these occasions the discussions are led by J. Laurie Wallace, president of the Guild.

During the present month an exhibition of Mr. Wallace's works is in progress in the galleries of the Omaha Society of Fine Arts. Some fifty canvases are shown, most of which are portraits. Mr. Wallace's achievements in the field of portrait and figure paintings are of the highest, and this exhibition is a rare treat to the art lovers of the community.

—Cordelia Johnson.

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NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-29. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Twenty-ninth annual Baltimore Water Color Club, March 11-April 5.

BOSTON—Boston Art Club, April 1-18, small pictures by New England artists; Society of Water Color Painters, April 22-May 9.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks Sts., March 1-30.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address, Drew Griffin, secretary, 96 Glenwood Ave.

CHARLESTON—Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Fifth International Water Color Exhibition, Art Institute, May 1-June 4. Entry cards due April 3, exhibits by April 6. Jury meets April 16.

CINCINNATI—Thirty-second annual exhibition of American Art, end of May to Aug. 1, Museum.

CONCORD, Mass.—Concord Art Association. Ninth annual, May 3-June 30; oils and small bronzes; all works invited.

DETROIT—Selected Paintings by American Artists, April 14-May 30, Art Institute.

FORT WORTH—Fort Worth Art Association. Fifteenth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

HARTFORD—Fifteenth annual show, Connecticut Academy of Fine Arts, April 13-30; oil paintings and sculpture. Works from out of town not received after April 1.

HOUSTON, Tex.—First annual exhibition of Houston artists, March 29-May 31, under the auspices of the Art League at the Houston Museum.

INDIANAPOLIS—Eighteenth annual show by Indiana artists and craftsmen, March 1-29, Herron Art Institute.

LOS ANGELES—Sixth International Print Makers' Exhibition, March 1-29, under the auspices of the Print Makers' Society of California.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April 4-30. Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEW HAVEN—Annual exhibition New Haven Paint and Clay Club, March 18-April 8.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Architectural and allied arts exhibition of the American Institute of Architects and the 40th annual exhibition of the Architectural League of New York, Grand Central Palace, April 21 to May 21. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design. 100th Annual Exhibition, April 1-24, 215 W. 57th St.; special centenary show, in Washington, Oct. 17-Nov. 15, in New York, Nov. 24-Dec. 20, Grand Central Galleries.

NEW YORK—Society of Independent Artists. Ninth annual exhibition, Waldorf Hotel, March 6-30.

NEW YORK—Salmagundi Club. Annual water color show, March 14-31; summer show, May 9-Oct. 15.

PHILADELPHIA—Annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29.

PITTSBURGH—Carnegie Institute. Paintings and water colors by Ambrose McEvoy, March 10-April 21; school children's exhibition, March 23-April 15; Pittsburgh loan exhibition of old masters, April 30-June 1; twenty-fourth International Exhibition of Contemporary Paintings, Oct. 15-Dec. 6, 1925.

PORTLAND, Me.—Annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweat Memorial Museum, O. P. T. Wish, secretary.

PROVIDENCE—Forty-sixth annual exhibition of the Providence Art Club, March 17-April 5. Oil and water-color paintings, prints and sculpture.

SEATTLE—Fifth annual exhibition of artists of the Pacific Northwest, conducted by Seattle Fine Arts Society, March 5-April 5.

SPRINGFIELD, Mass.—Sixth annual exhibition, Springfield Art Guild, March 7-29. Paintings, water colors, etchings, drawings, sculpture.

BALTIMORE

More than 250 pictures are on exhibition in the twenty-ninth annual show of the Baltimore Water Color Club at the Museum. In her report of the show Edna Rawls said in the *American*:

"One finds a striking breadth and freedom in the Spanish studies of George Elmer Browne. In his slumbrous deep blues, his spacious sweeping lines, there is repose combined with a curious vibrance of life. For all their pulsating color, his things are essentially calming in effect. This is true, too, of the prize group of W. Emerton Heitland, two Santo Domingan studies, full of light and air.

"In the matter of light there is nothing in the show more fascinating than the small study of an English boy, also a prize picture, by Hilda Belcher. Of much more brilliant character is Sigurd Skou's 'Fleet in the Harbor,' a third prize winner. This partakes of the spaciousness of Mr. Browne's studies and adds a nice depth in treatment of water. Lillian Giffen has a number of seascapes in her latest manner, impressionistic studies, wherein she gets depth not by the simplicities Mr. Skou essays, but by a series of planned dullnesses, a sort of enlarged synthetic method.

"One of the most fascinating groups is that comprising three studies of South Carolina cypress swamps, with herons, blue and white, done by Alice R. Huger Smith. In rather violent contrast to this are a number of tiny studies of the Far South by McGill Mackall, sophisticated bits in subject matter and treatment. Wayman Adams has a few highly impressionistic studies of the same locality, 'A Goat in Florida,' and 'A Windy Day, Key West,' for example. These, with the big study in green and red called 'Opposition,' by W. C. L. White, and the equally extensive 'Happy Hours,' an arresting study by Max Wiczorek, hang in the court.

"In the small room one is struck particularly with the two pieces by Alice Schille, 'Tunis' and 'A Street,' boldly and forcefully done, with a remarkable sense of compact composition." Among the out-of-town exhibitors is Alta West Salisbury, who is represented by a colorful picture entitled "Southern France," fine in its warm tonal effects.

H. K. F. in the *Sun* says that Chauncey F. Ryder's pictures are the most interesting in the exhibition.

There are about fifty miniatures on view, many by well-known artists.

Sculpture by Simone Brangier Boas, wife of a professor at Johns Hopkins University, is shown in the print room of the Maryland Institute. Works in wood, bronze and plaster are included. An exceptionally well executed face of the sculptor's grandmother was shown last year at the Paris Salon du Printemps, while a bust carved in wood of the nymph Daphne has only recently been completed.

DETROIT

Ivan Mestrovic, Yugoslav sculptor, was given a reception by the Detroit Institute of Arts Founders' Society, when a group of his sculptures went on view at the Institute. A large number of his countrymen were at the reception to welcome him, as well as a representative gathering of Detroit art lovers. This is the first one-man exhibition of sculpture which the Institute has shown for some years, and comes as an interesting break in the year's program of paintings.

Mr. and Mrs. Edsel B. Ford have loaned three exceptionally fine Persian rugs of the XVIIIth century to the Institute of Arts. Mr. Ford has recently presented a Persian rug to the Institute for its permanent collection.

Paintings from the Old Lyme art colony are on view for the month of March at the John Hanna Galleries. The selection was made by Miss Florence Griswold, and includes all the well-known names as well as some of the newcomers. "Waning Autumn" by Willard Metcalf has already been sold.

Four great mural paintings by Myron Barlow have recently been installed in the new Temple Beth El here. They are painted in a flat, broad style, and represent "The Prophet," "The Patriarch," "The Student," and "The Immigrant," four phases in the life of the Jewish people.

Two new art classes have recently been formed in Detroit, one to be under the direction of Arthur A. Lavinger and Ralph Rimar, the other, a Jewish club, under the direction of two or three young Jewish artists, with Samuel Cashwan as president.

—M. L. H.

MINNEAPOLIS

Brilliant batiks, with decorative birds against backgrounds of flaming orange, purple and rose, by Clara Mairs, and block prints on linen of adventurous-looking ships by Gilbert Fletcher, both formerly Minneapolis artists, are displayed at Mabel Ulrich's book shop.

CHICAGO

The Art Institute spring exhibitions opened March 17, filling the east wing with a series of varied shows. The National Sculpture Society occupies the first galleries. Among the pictures by Albert Besnard are the cartoons for the chapel of Berk, and "St. George and the Dragon" and "The Serpent" for the ceiling of Comedie Française. Henry Caro-Delvaile is represented by his two large compositions, "Philosophy" and "Religion." By Puvis de Chavannes are the four cartoons for the dome of the Pantheon, and from Maurice Denis, six compositions. Other artists represented are Arthur Covey, W. T. Benda, Fanny Bayers, D. Putnam Brinley, Cameron Burnside, Gardner Hale, Eugene Dunkel, Georges Desvallieres, Thomas Derrick, Stephen W. Haweis, Ernest Peixotto, J. Mortimer Lichtenauer, Carl Lella, G. L. Jaulmes, Albert H. Krehbiel, Robert Ward Johnson and J. Monroe Hewlett.

Nancy Cox-McCormack's sculpture exhibition, recently seen in New York, is now installed in the Art Institute, where she studied years ago.

Pictures by the late Maurice Prendergast, oils, pastels and water colors, are in a separate gallery.

Eduard Buk Ulreich is giving his first one-man show of decorative art here. There are twenty-four compositions.

Charles O. Woodbury's lithographs, etching and wood engraving present a review of his achievements of more than ordinary interest.

The Children's Room at the Art Institute will have a special doctent through the generosity of Mrs. Charles Worcester, who will pay the salary for two years at least. Mr. and Mrs. Charles Worcester presented \$50,000 to the Children's Room Fund.

The art section of the Downer's Grove Woman's Club has organized an exhibition of painting, sculpture and crafts work by the artists of Du Page County. This community effort has assembled a gallery of exhibits in the Masonic Temple auditorium of the suburb. Several artists who have exhibited at the Art Institute are contributors.

The art committee of the Evanston Woman's Club opened an exhibition March 23 of works of art of men and women resident in the Northwestern University district. Rudolph Ingerle, Antonin Sterba, Ethel Coe, Albert H. Ullrich and others contribute paintings, and there is a good showing of small sculptures from Charles Haag, Mrs. C. burn and the Ewells.

The Business Men's Art Club elected the following officers at its annual meeting March 16: President, Oscar W. Lumby; vice president, D. C. Donaldson; secretary, H. B. Colby; treasurer, Paul L. Olson. New directors are Theodore Juergens and Fred Howe. The club has a studio at 81 West Van Buren St., at which it conducts an evening class.

The Association of Arts and Industries has installed its third annual exhibit of advertising art at the picture galleries of Carson Pirie Scott & Company. The Guild of Free Lance Artists gave its annual dinner at the Virginia Hotel March 20. The exhibition includes the work of members of both societies.

The annual exhibition of pictorial photography under the auspices of the Chicago Camera Club was held at the Art Institute March 17-24. Edgar S. Cameron and Marshall D. Smith, painters, and F. M. Tuckerman, print director, were the jury of selection.

—Lena M. McCauley.

INDIANAPOLIS

Wood block prints by Gustave Baumann, including a number from his earlier Brown County series and examples from his latest work in New Mexico, are displayed in the print room at the Herron Art Institute. He is also represented with a large decorative picture in oils, "Zuni Night Ceremony," in the annual exhibition by Indiana artists.

Hugh Poe and R. L. Selfridge displayed nineteen paintings, landscapes, figure compositions and coast scenes in the Pettis Gallery the last two weeks of March.

The exhibition of Brown County art which has been showing over the state under the directorship of H. G. Davison has resulted in many sales of paintings.

L. O. Griffith, Chicago artist and etcher, who now lives in Brown County, will show fifty of his etchings, examples from fifteen years' work, in Terre Haute, opening April 7 and continuing two weeks.

—Lucille E. Morehouse.

CHRISTOVAL, TEX.

Olin H. Travis will again be the instructor at the "Texas Artists' Camp" in this place, which is twenty miles from San Angelo on the banks of the South Concho River. The camp will open in June and will be in charge of Mrs. Sam Crowther. A radio will be one of the attractions.

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WASHINGTON

At the Phillips Memorial Gallery are twelve landscapes by Ernest Lawson. Most of his subjects are scenes of New York and New England, and they include the first picture he ever sold, "A Wet Night"; also "Moonlight," "May in the Mountains" and "Hudson Valley."

The Arts Club has three entirely new displays ranking among the best seen there for some time. In the lower gallery are twenty-six water colors by Vladimir Pavlosky, depicting Gloucester. Sea, rocks, fishing boats and other bits of this typically New England coast town are his themes.

The upper gallery is given over to a display by D. V. Newhall, New York, of fourteen oils and nine pencil drawings. The drawings, which are very delicate and display an aptitude for architectural subjects, show bits of Athens and of Spain. Mr. Newhall's portraits are perhaps his most outstanding works, and include a delightful Spanish type with high comb and mantilla, Señerita Gregoria Hidalgo y Neito. His portraits of a little girl called "Leila," of Mrs. Julian E. Thompson, and of William E. Wyatt show versatility in portraiture.

In the club library are hung nineteen water colors, seven pen-and-ink drawings and five woodcut prints, all the work of William B. Hazelton, of Boston.

Washington artists are very well represented at the industrial exposition held in the Washington Auditorium under the auspices of the Chamber of Commerce. Two large rooms and the lobby have been used for the display, which includes water colors, oils and several mural paintings. Among the murals is a symbolic work by Cameron Burnside, executed for the American Red Cross. Mrs. Burnside, Eben Comins, Mrs. Bush-Brown, Bertha Noyes and Lesley Jackson are a few of the other artists contributing. The Auditorium display is, of course, in addition to the large collection of local talent in the annual exhibition of the Society of Washington Artists held at the Corcoran Gallery.

Works by Lewis P. Clephane will be shown at the artist's studio March 29 to April 12. This year he is showing eighty-six paintings in oil, water color and pastel.

An exhibition of engravings, etchings, woodcuts and lithographs by Czechoslovakian artists is being held at the Women's City Club.

—Ralph C. Smith.

MILWAUKEE

The Wisconsin Painters and Sculptors Society announces its twelfth annual exhibition to be held in the galleries of the Milwaukee Institute from April 4 to 30. The jury of selection includes Emily Groom, Peter Rotier, Francesco Spicuzza, Walter Ufer and George Oberteuffer. Mr. Oberteuffer and Mr. Ufer will comprise the jury of awards.

ERIE, PA.

Pictures by local artists were shown at the Public Library. Among those represented were George M. Ericson, Roy Edwin Patton, Walter Caughey, Earle J. Coville, Dorothy Hoffit and Frederick Goff. Flower studies, landscapes and portraits by the late Sarah Woodruff, a charter member of the club, were also shown.

JOLIET, ILL.

Paintings from the "Hoosier Salon" held at the Marshall Field Gallery in Chicago are shown by the Woman's Club.

PROVIDENCE

The Providence Art Club is holding its forty-sixth annual exhibition of paintings and sculpture from March 17 to April 5. Forty-five oil paintings, twelve water colors, pastels and etchings, and eight pieces of sculpture make up the show. There is a higher average than usual, due to a variety of reasons. The presence of many invited pictures gives an air of novelty. George Bellows is represented by "Woman With Red Hair." John W. Bentley shows a "January" that supplies rich color and agreeable composition; Antonio Cirino's "When Leaves Fall" is a distinguished landscape in a light key; Gino E. Conti sends a poetic study of the nude, "By the Brook"; Timothy F. Crowley, a symbolic canvas of haunting beauty, "Erin, 1920"; Wilfred S. Duphiney is seen at his best in his portrait of former Governor William S. Flynn; George Pearce Ennis has a brilliantly painted subject in "Net Menders"; John F. Folinsbee, a landscape called "Goat Hill"; R. H. Ives Gammell, a beautifully classic study of the nude in "Autumn, Decorative Panel," and a rather uninspired and tedious "Kitchen Still Life"; Leon Gaspard's "Procession in the Wilderness" has a kaleidoscopic beauty of pattern; Abbott Graves presents with careful verisimilitude all the details of a "Colonial Doorway" and garden; G. A. Hays sends a strong landscape with cattle, "On the Hill"; Helen Watson Phelps shows two delicately lovely heads, "A Chinese Student" and "A Japanese Lady"; Stowell B. Sherman's marine is attractively and cleverly done; Arthur E. Sims in "June Morning" contributes an idyllic study in inviting cool tones; Frederick R. Sisson's "Portrait of Mrs. Samuel Moore" has a fine unity of effect notwithstanding the strong accents of color in the accessories; Stacy Tolman depicts an Old World atmosphere in "A Bit of Old Providence," and Arthur W. Heintzelman shows a group of six etchings. The sculpture will be reviewed later.

Announcement has been made that one of the works by Maurice Fromkes, on exhibition at the Rhode Island School of Design, has been purchased for its permanent collection.

The Plantations Club is continuing its policy of giving small exhibitions of paintings and has at present a few floral pieces on view, including a couple of decorative laurel and rhododendron motives by Frank C. Mathewson. —W. Alden Brown.

CINCINNATI

The rotary show of Russian paintings at the Museum drew many visitors. Fifteen paintings by Eugene Savage are shown at the Museum until April 1. Advertising art is exhibited there during the same period.

At Closson's Gallery the exhibit of paintings by William Wiessler won much commendation. He showed portraits, street scenes and flower studies.

PITTSBURGH

At the Gillespie Galleries are paintings by a group of artists including Margaret Van Courtland Whitehead, Lucella Arnold, Bertha Gill Johnston, Estelle Thomas and Anna J. Woodside.

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PHILADELPHIA

The one-man show of A. Van Nessel Greene at the Sketch Club brings before us a new arrival in landscape painting. Mr. Greene is by no means a new painter, but he is a new arrival. His recent sojourn in various parts of France developed his style and cultivated assurance. There are 100 works on view—oils, water colors, pastels and small sketches in oil. On the first day three sales were made. In the larger oils a definite esthetic effect is attained, especially in the "Concarneau group of boats. Here in "Concarneau—Evening Sun" and "The Red Sail" is a gamut of color blended in one soft, light and lambent atmosphere. The exhibition continues until April 3.

The annual water-color exhibition of members at the Plastic Club shows an improvement in the selection of work exhibited. Spirited water colors of Sweden by Sevilla L. Stees, a series of designs by Kathrine Milhaus, and Palestine scenes by Johanna M. Boericke are features. Other notable works are the pastels by Florence Tricker and Emma F. Sachse, water colors of the South by Ethel P. Brown, the domestic scene by Caroline Bonsall Worthley, several still lifes by Isabel Hickey, a two-color woodblock print by Mary R. Donovan called "Primroses" with figures, and the pictures of Helen Shand, Hedwig Wiley, Mary Roberts Ball, Alice Cushman, and Elizabeth F. Bonsall. Illustrations in charcoal by Helen van Horn are near the door. The best water color of the "Flower Market in Rittenhouse Square" seen in a year is by Frances M. Lichten.

The forty-two copies of paintings by Velasquez were opened to the public view at the Art Alliance on March 26. It is the first time in America that this collection has been shown. Morre de la Torre is sub-director of the mission bringing them. The copies were made by the Spanish artist Jose Moya del Pino, who is also director of this expedition. He is accompanied by an assistant, the sculptor Morre de la Torre, and by Antonio G. de la Peña, critic and writer and attaché to the mission. The mission is directly sponsored by King Alfonso, the Duke of Alba, and Alexander P. Moore, ambassador to Spain. The paintings were brought to Philadelphia by the Philadelphia Forum, headed by Edward W. Bok. They will later tour the United States, going to New York, Boston, Chicago, Washington, San Francisco and Los Angeles.

Carl Lawless has sold to a Western collector the winter overmantel exhibited at the Art Alliance last autumn. It was recently shown in Fort Wayne.

The Print Club is exhibiting the work of children in New York for two weeks. The daughters of George Bellows, Jean and Anne, are both represented by several examples. The exhibition was arranged by Mrs. C. Russell Hinchman, chairman of the Print Club exhibition committee.

The School of Industrial Art has recently been capturing an unusual number of prizes. The latest Beaux Arts medal went to Helen Chadwick. She was one of nine Philadelphians to win awards in that school, and in the Philadelphia School of Design for Women two prizes were won, making a record total for Philadelphia institutions. The winners were Margaret Ash and Louise Fulmer in the latter school, and in the former Margaret Neffendorf, Edna Yeagerman, Verna Rogers, Edward Legard, Grace Hammons, and Dorothy Hillsley. Richard Klings captured two awards. The competition was national.

The emblem for the Philadelphia Civic Opera Company was competed for by the leading local art schools, and the first prize was awarded to Gilbert Shivers of the School of Industrial Art. In two shades of blue are the tragic and comic masks combined with the Liberty Bell, with bright figures in the foreground. Second and third prizes went to Louise

THANNHAUSER GALLERIES

LUCERNE

MUNICH

Larken and Elizabeth W. Wilkens of the same institution.

The Fellowship of the Pennsylvania Academy of the Fine Arts announce an exhibition in their gallery till April 11 of the work of Edith McMurtrie, Wuanita Smith, Katherine McCormick and Emma W. Thomas.

The Art Alliance has just announced that the buildings in the rear of their present property on Rittenhouse Square will be converted into an art gallery-auditorium, which will house the drama activities and provide a headquarters for the School Art League and a distributing station for the "Circulating Gallery of Paintings."

—Edward Longstreth.

MONTCLAIR

A special committee has been appointed whose duty it will be to organize members who wish to be part of a movement to secure a picture-buying fund for the Museum. The plan is to have the regular art committee select several pictures from time to time, as the funds permit, and to submit these at the Museum to the subscribers to the picture-buying fund, who will vote for the picture or pictures they prefer, or vote against any or all, if they wish. Subscribers will be entitled to one vote for every \$25 they subscribe.

RICHMOND, IND.

Beaumont Parks, vice president of the Standard Oil Company, purchased one of Maude Kauffman Eggemeyer's pictures, and the Marshall Field Galleries the other two shown at the Hoosier Salon. Seven of J. E. Bundy's pictures were sold.

Mrs. Eggemeyer and Mrs. Sally Hall Steketees, of Grand Rapids, Mich., a former Indiana resident, have just closed a successful two weeks' exhibition in the Mohr Gallery, Toledo. The exhibit will be sent from Toledo to Cincinnati for display in the Closson Galleries, and later will go to the Pettis Galleries, Indianapolis.

Mr. Bundy, Mr. Baker, Mrs. Eggemeyer, Mr. Brown and Elmira Kempton have been invited to exhibit at West Baden when the council of the General Federation of Women's Clubs meets there early in June.

Elmira Kempton was one of the 136 artists chosen out of 2,000 entrants in the recent exhibition in the Anderson Galleries, New York, in the Brown & Bigelow calendar contest.

Mrs. Clara Fairfield Perry, of Brooklyn, has an exhibition of garden pictures and landscapes in the public art galleries, which will continue two weeks.

—E. G. W.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by Birge Harrison, C. J. Stevens, Marmi A. Davis and Helen Sturevant, April 1-15.

Anderson Galleries, Park Ave. and 59th St.—Paintings by Lucille Douglass, Katherine Whitmarsh, David Vaughn, and exhibition by Joseph Pennell's class in etching and lithography, March 30 to April 11.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Ninth annual textile design competition of Art Alliance, to March 31; exhibition of painting, sculpture and decorative arts by the Art Alliance, beginning April 2.

Babcock Galleries, 19 East 49th St.—Paintings by Benjamin Cratz, March 30 to April 11.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Collection of modern British prints, to April 30; water colors of the Life of Christ by James Tissot.

Brooklyn Society of Miniature Painters, Hotel Borsert, Montague and Hicks Sts., Brooklyn.—Seventh annual exhibition, to March 30.

D. B. Butler & Co., 116 East 57th St.—Old marine prints, to April 1.

Chapellier Bros. of Brussels, Hotel Pennsylvania, Room 1721.—Exhibition of old and modern masters, to April 3.

City Club, 55 West 44th St.—Paintings by Jane Peterson, to April 2.

Daniel Gallery, 600 Madison Ave.—Paintings by Campendonk, under the auspices of the Société Anonyme.

Dudensing Galleries, 45 West 44th St.—Paintings selected from the Art Students' League exhibition.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Karl Anderson.

Ehrich Galleries, 707 Fifth Ave.—Flower paintings by Frank Galsworthy, to March 31; paintings by old masters.

Fakir Club, 11 East 44th St.—Etchings and water colors by E. C. Fitch and G. B. Ashworth, to April 11.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.

Ferargil Galleries, 37 E. 57th St.—Paintings by Ernest Lawson, beginning April 2.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Portraits of American artists, by Wayman Adams, to March 31; figurines by Vicken Von Post Totten, to April 11; paintings by Nicolai Fechin, March 30 to April 15.

Grolier Club, 47 East 60th St.—Exhibition of old anatomical books.

Holt Gallery, 630 Lexington Ave.—Paintings by Jean Jacques Pfister, to April 4.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints, principally after George Morland.

Kingore Galleries, 668 Fifth Ave.—Portraits by Baron Dobhoff and paintings by Clo Hade.

Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.

Knoedler Galleries, 14 E. 57th St.—Etchings by Rembrand.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by William Glackens, April 1-22.

Adelaide J. Lawson, 134 West 4th St.—Paintings by the artist, to March 31.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Book Store, 51 East 60th St.—Paintings and drawings by Louis Bouché, to April 4.

Macbeth Galleries, 15 East 57th St.—Landscapes by Daniel Garber, to April 13.

Metropolitan Museum, Central Park at 82nd St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; ninth annual exhibition of American industrial art, beginning March 29; exhibition of work of children in Japanese schools.

Milch Galleries, 108 West 57th St.—Recent paintings by Bruce Crane and water colors by Hayley Lever, to April 11.

Montross Galleries, 26 East 56th St.—Opening exhibition of paintings by American artists, beginning April 6.

National Academy of Design, 215 West 57th St.—100th annual exhibition, beginning April 1.

N. Y. Public Library, 42nd St. and Fifth Ave.—Prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

N. Y. School of Fine and Applied Art, Broadway and 80th St.—Exhibition of students' work, April 3-7.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

Parish-Watson & Co., 44 East 57th St.—Persian fine arts from collection of Dr. Ali Kuli Khan, to April 16.

The Pen and Brush, 16 East 10th St.—Paintings by Dorothy Byard and etchings by Margery Ryerson, to March 29.

Ralston Galleries, 4 East 46th St.—Paintings by A. H. Gorson, March 30 to April 11.

Rehn Galleries, 693 Fifth Ave.—Paintings by Leon Kroll, to April 4; paintings by Robert Spencer, April 6-30.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

Salmagundi Club, 47 Fifth Ave.—Exhibition of water colors and pastels, to March 31.

Scott & Fowles Galleries, 667 Fifth Ave.—Landscape paintings by Edward Bruce, beginning March 31.

Arnold Seligmann, Rey & Co., 11 East 52d St.—The Claude Anet collection of Persian and Indo-Persian miniatures, to April 15.

Sherman Studio, 28 East 85th St.—Paintings by Margery Ryerson, to March 31.

Society of Independent Artists, Waldorf-Astoria Hotel.—Ninth annual exhibition, to March 30.

Wildenstein Galleries, 647 Fifth Ave.—Bronzes by Edward McCartan.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Catharine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, March 30 to April 30, afternoons.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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